DOCTOR WHO MAGAZINE™

MARVEL No 108·JAN 1986· U.S.$3.00 CAN.$3.95 ·£1

8 EXTRA COLOUR PAGES!

- 22nd SEASON SURVEY RESULTS
- INTERVIEWS
- A *NEW* COMIC STRIP STARTS INSIDE
- ALIEN WORLDS part 2

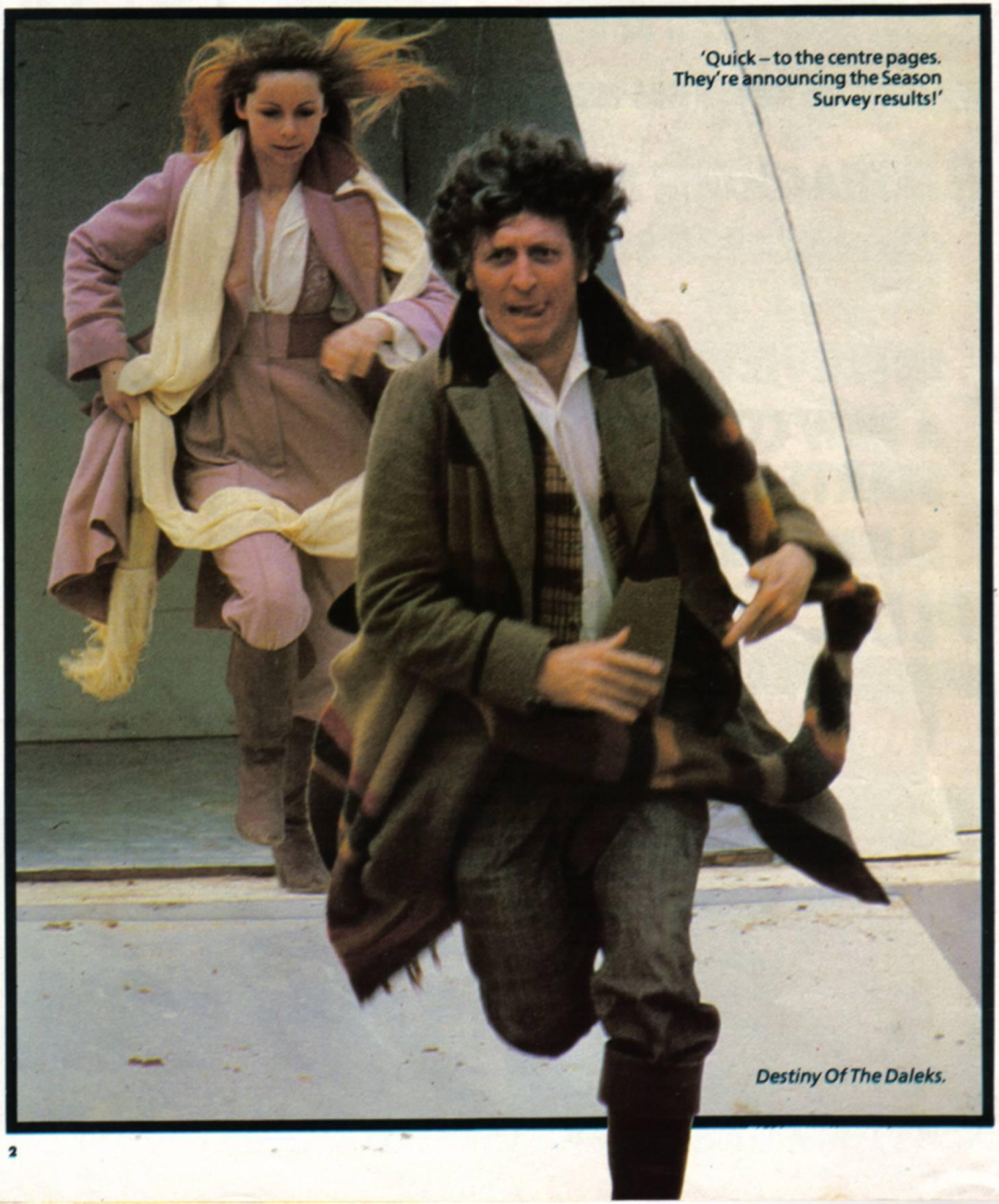
PLUS
SPECIAL FEATURE:

Growing up with the Doctor

DOCTOR WHO MAGAZINE

Welcome to a bumper issue of the **Doctor Who Magazine** – what better way to start the year? We hope you'll enjoy what we have in store for you, from the fact-filled Twenty-second Season Survey Results feature to the intriguing new *Doctor Who* adventure strip.

Our bonus-length feature, *Growing Up With The Doctor*, sparked off lots of fond memories in the offices; we're sure it'll do the same for you.



'Quick – to the centre pages. They're announcing the Season Survey results!'

Destiny Of The Daleks.

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OH GOODNESS!

Editor: **Sheila Cranna**
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COMING NEXT MONTH...
We're back to our usual format and price next month, with **Issue 109.** Highlights include a feature on **Villains of the Eighties**, plus a look at **The Morality of *Doctor Who*. Christopher H. Bidmead** is interviewed and the Archives deal with ***Logopolis*. Issue 109** will be on sale from 16th January.

On sale at the moment is the *Doctor Who Winter Special*, which covers **the Pertwee era.** If you haven't seen it yet, keep your eyes open, because it's full of interviews, features and facts.

Finally, for those of you who aren't yet aware of our subscription service and special offer, turn to page 12.

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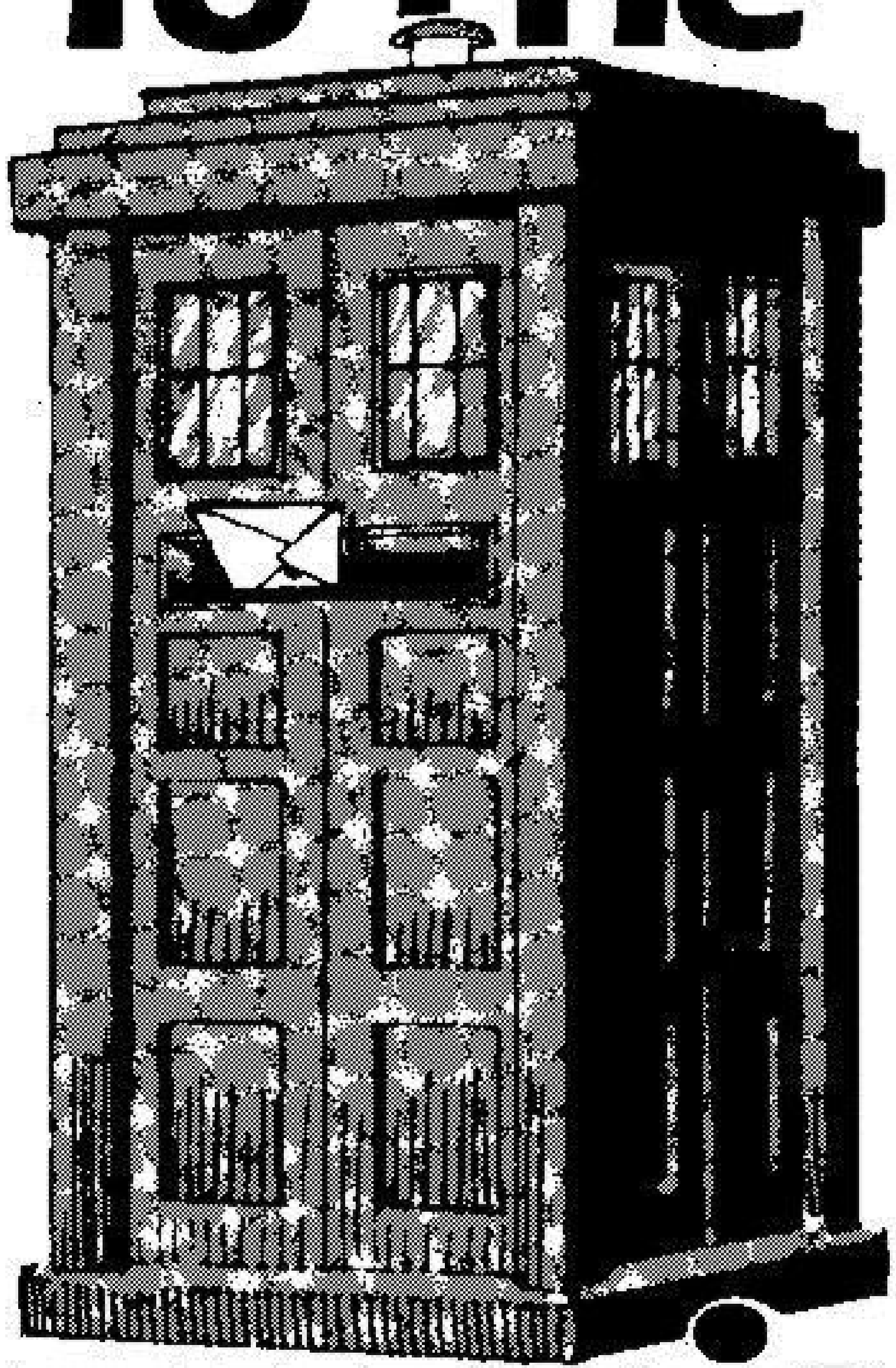
Subscription information: Annual subscriptions to **Doctor Who Magazine**™ can be obtained by sending a cheque or Postal Order (send no cash) to the editorial address for £11.00 (overseas subscriptions are $30.00 US currency). Delivery is First Class Postage in the UK and by Air Speed for Overseas. For display advertising contact Sally Benson 01-221 1232. Printed in the UK.

To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

UNTRUE RUMOURS

As a long-time reader of your great magazine, I'd like to say how much it has improved over the years. From its start as a weekly it has progressed into a much more informative and interesting magazine, with comic strips giving way to more adult articles and interviews.

So I have been worried to hear rumours that this great magazine will be winding up next year. I hope these are only rumours. Can you shed any light on this?

I hope that the magazine and the programme will continue for many more years to come.

David Setters,
Guernsey.

Contrary to any rumours you may have heard, David,* Doctor Who Magazine *is very much alive. In fact we hope that you will enjoy our new revitalised format, and our continued coverage of the series while it is off the air, and when it comes back on.

FORGOTTEN DOCTOR

I buy your magazine every month and I think that it is very informative and interesting. I particularly enjoy the letters section and it is really the reason for writing this letter.

Normally the only 'Doctors' who are remembered are William Hartnell through to Peter Davison. Back in **issue 84** you did a feature on the 'forgotten' Doctor, Peter Cushing, which was great, but I have never read a single article on one other actor who has played the good doctor, namely Trevor Martin.

Back in 1974, there was a West End production of *Dr Who and the Daleks* in *Seven Keys to Doomsday*, which was written by Terrance Dicks, but alas it has never been mentioned in your magazine. I attended the production on the opening night, and enjoyed it very much. I am the proud owner of two programmes containing details of the production and still have the ticket stubs.

I am interested to know whether any of your readers remember the production, or indeed attended it.

Jeremy O'Neill,
Brixton,
London.

LEST WE FORGET

Did you notice the rather curious lack of *Doctor Who* on telly during the summer?

Whilst Channel Four is revelling in its showing of old shows such as *Budgie. The Avengers.* etc., the Beeb sticks to the path of repeating last Autumn's series. Okay, so where was *Doctor Who's* re-showing?

Other programmes get a whole series re-shown. The last repeat we had of *Who* was a measly two parter (condensed), and the special hacked into four chunks. I have nothing against these stories, but it is about *time* the BBC took note of the letters on your pages asking for classic repeat seasons.

I have read arguments saying that a season of old stories (ie. 'out-of-Doctor') would reduce the public's association of 'The Doctor' character with the current actor in the role. I believe, because of the year-long gap we face before the programme returns, that the public may equally forget the series, unless a series of reminders is shown.

However, the 22nd series has been panned by critics / mothers / Whitehouse / certain Controllers as being too violent (*Attack, Vengeance / 2 Doctors*) or too bad (*Timelash*). These will probably not be shown again. Older seasons are the next option. But the BBC has discovered that people will *pay* for videos if the right shows are released – hence the BBC is reluctant to broadcast these old classics in case they lose money by taking away Enterprises' market.

If the BBC want to see what the public likes to see in *Doctor Who*, then old stories should be shown and the public reaction observed in each case.

Duncan Bragg,
Halstead,
Essex.

NUMBER ONE

Your interview with Jacqueline Hill (**No. 105/Oct.**) was fascinating. That's part of the joy of **Doctor Who Magazine:** being able to reminisce about years gone by and catch up on what's happened to people since.

In the article, Richard Marson describes the first TARDIS crew as "perhaps the most fondly remembered." How true! Watching the early series at the tender age of about ten, I had my first crush on Jacqueline Hill – I had good taste even then. In fact I was the proud owner of a signed photo from her in response to one of my gushing fan letters.

Sadly, this has got mislaid over the years; so PLEASE, Jacqueline, if you see this letter, send me another. You're still my No.1 time-traveller!

Richard Eames,
Altringham,
Cheshire.

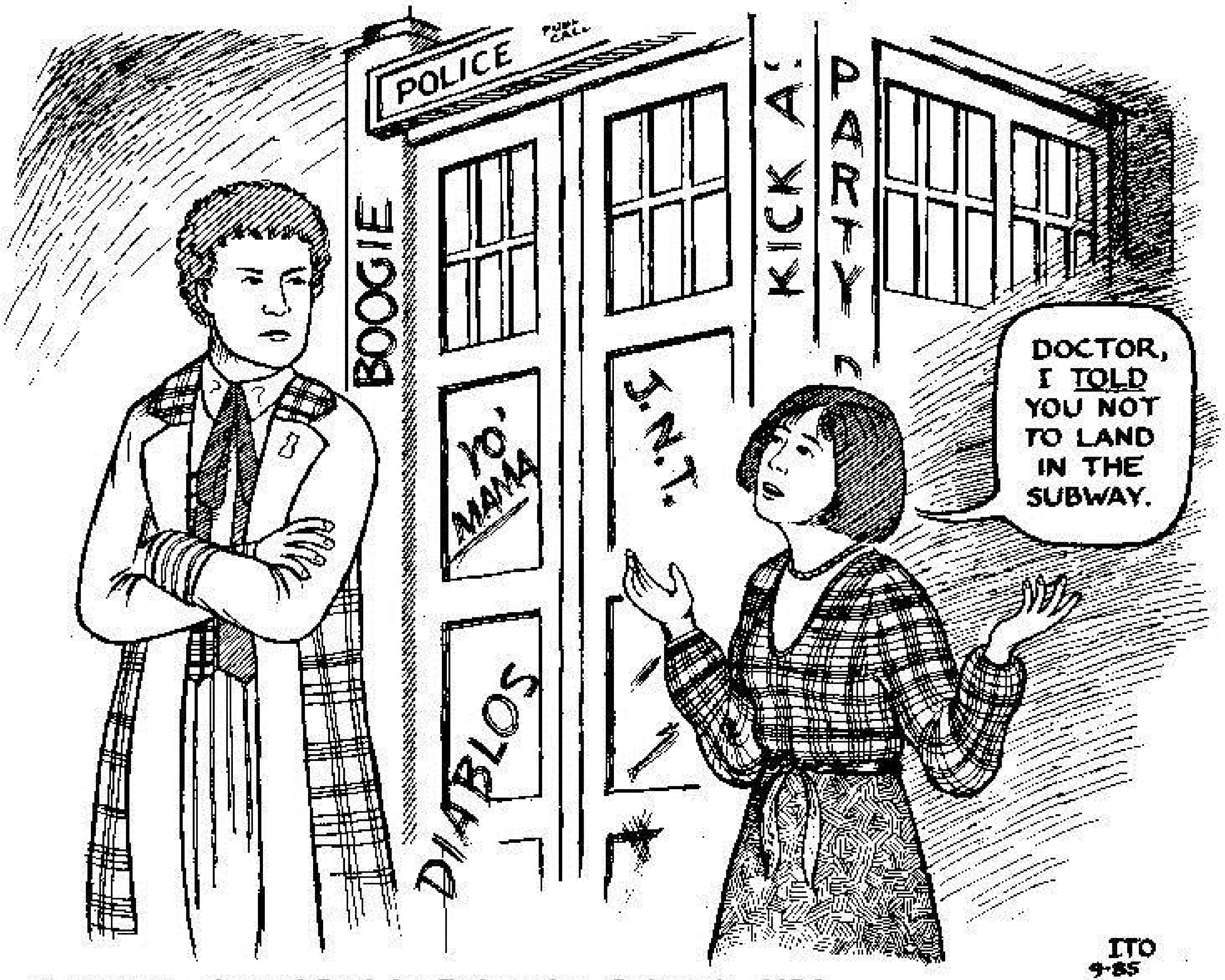
SLIPPING STANDARDS

I thought it ws about time that I wrote to you about the current state of the **Doctor Who Magazine.** As of writing, **issue 105** has just been published and I must say that it seems to me to be no better than any of the last six issues. Please don't get me wrong; I am a big fan of your magazine and I think you are all doing a pretty good job at the moment, but there are a few things I would like to criticise in particular.

Why is it that we are confronted each month with yet another Colin Baker picture on the cover? I love Colin Baker's Doctor, but there are six Doctors you know. How about a Hartnell, Troughton, Pertwee, Tom Baker or Davison cover every so often? You should really alternate the doctors over a six-month cycle so that they each get two covers a year.

The letters page is now becoming very boring, especially when you print a letter that takes up over half a page about film speeds, how interesting can you get? Also I can just about suffer the appalling *Doctor Who?* by Quinn & Howett, but why give them a whole page of the monthly? What a waste of space. If you couldn't print a colour photo there, then why not print a B & W photo from the first six years?

The Jacqueline Hill interview was very nice but why does the interviewer have to keep calling Jacqueline 'Hill' all the time, to me this is very bad as it makes the interview and the writing come over as very wooden and unreal, also why didn't you show us a picture


POLICE
BOOGIE
KICK A'
PARTY
YO' MAMA
J.N.T.
DIABLOS
DOCTOR, I TOLD YOU NOT TO LAND IN THE SUBWAY.
ITO 9-85

Doctor no. six and Peri, by Robert Ito, Colorado, USA.

of Jacqueline as she is today, instead of one of the old stills I have seen before. Also why didn't you place small pictures in between the paragraphs of the interview, as these would have spaced out the reading so that the page looked a little less blank.

The Crusade Archives and Fact File were very good, but you have wasted masses of space with giant headings and just look at the heading for the *Comedy in Doctor Who* part two; you might as well have taken up the whole page with that one and it's a colour page as well. Do us all a favour and print some decent colour photos on the colour pages, not massive headings that do nothing at all but take up space. Whilst the artwork and story of the *Doctor Who Comic Strip* has come on leaps and bounds over the last few months, I am not very happy with an eight page strip that only features the Doctor and Peri in two of the last panels. Come on guys, we buy the mag for *Doctor Who,* not stuff like this. I think you should scrap your own comic strips and do adaptions of some classic old *Who* stories instead.

Well, I've said my piece and I'm sure many of your readers will disagree with a lot of what I have said. Your magazine is very good, but it could be that little bit better if you change your style of layout and remember that we buy the magazine for *Doctor Who* and we want good pictures, as many in colour as possible, and good interviews and articles.

Richard Thomas,
Adlington,
Cheshire.

DALEK IN COMMAND

May I congratulate you on your excellent magazine – it just keeps getting better every month!

I'm glad you printed a full colour centre spread poster in issue **103** of Kate O'Mara as the Rani. Is it possible that we could have a poster of Tegan next?

The latest series of *Doctor Who* was magnificent – anyone who criticised it must be an idiot. By the way Dave Whiley of Thornbury, Bristol (*Letters,* issue **103**) seemed to think that the Supreme Dalek was in *The Revelation of the Daleks.* But he is wrong. It was only one of the Dalek Supreme's Daleks, who was put in charge of the expedition to Necros.

Also, in answer to his wondering why the Daleks would bring Davros back to Skaro, because of "the generally derelict state of Skaro as seen in *Destiny of the Daleks . . .*" Well, it's really very obvious isn't it? They've obviously rebuilt the whole city on Skaro by now, and are living there once again.

Bruce MacNair
Renfrewshire
Scotland

MORE OF THE SAME

I thought I'd like you to know what a great interview that was with Jacqueline Hill in **DWM 105.**

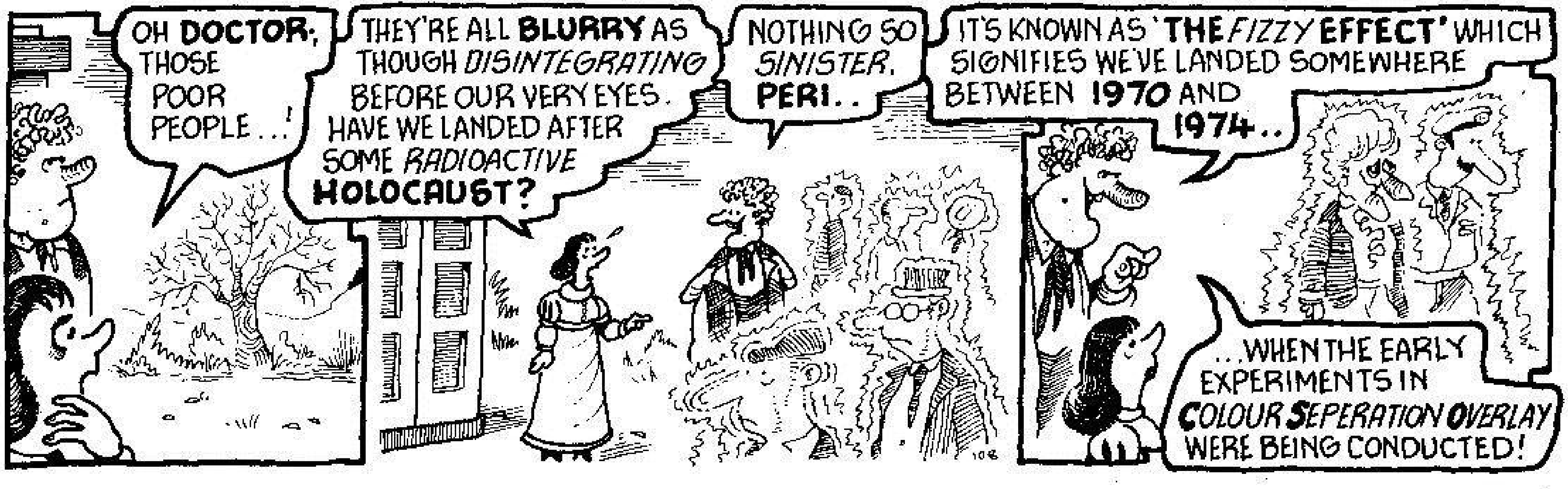
It was so refreshing to read such a straight-forward and informative interview, so lacking in magazines these days.

Jacqueline gave direct, honest and understandable answers that gave an insight into what it was like in the early days of *Doctor Who.* Also, what a marvellous photo of Miss Hill. It made a change to see a well-produced photo in the magazine.

Also the Enlightenment strip in **issue 105** was a scream! More like this please.

Phillip Twiner,
Slough,
Berks.

DOCTOR WHO? by Tim Quinn & Dicky Howett


OH DOCTOR, THOSE POOR PEOPLE...!
THEY'RE ALL BLURRY AS THOUGH DISINTEGRATING BEFORE OUR VERY EYES. HAVE WE LANDED AFTER SOME RADIOACTIVE HOLOCAUST?
NOTHING SO SINISTER, PERI..
IT'S KNOWN AS 'THE FIZZY EFFECT' WHICH SIGNIFIES WE'VE LANDED SOMEWHERE BETWEEN 1970 AND 1974..
...WHEN THE EARLY EXPERIMENTS IN COLOUR SEPERATION OVERLAY WERE BEING CONDUCTED!

Growing up wi

Doctor Who has been a part of all our lives. Richard Marson has been enlisting some help in summing up the magic of the programme.

◆

Perhaps predictably, the main memories of *Doctor Who* that emerged concerned the diverse monsters the series has presented over its long run. First in the running were, naturally enough, the Daleks, and the usual stories about watching from behind the sofa rapidly became predominant. Staff nurse Sue Gilkes had some vivid childhood recollections of Terry Nation's infamous pepperpots: "I loved the Daleks, everybody did. At the time they first appeared I was only a little girl and I can clearly remember checking underneath the beds before consenting to get in and go to sleep. My little brother used to terrify me by hiding behind the door and imitating a Dalek when I had just started to get off to sleep."

Did Debbie Hicks, now a young housewife with children of her own, think that *Doctor Who* was too frightening? Her reply was enlightening: "As a mother I wouldn't really want my children to watch it nowadays. We did see some of the last Dalek episodes because I have my own fondness for the Daleks, going back a long way. And I must say I was pretty shocked and disgusted by what I saw. It wasn't a fun programme any more, there was no light side, which was the best part of it in my day, and it was all about rather horrible and rather sordid people being sadistic to each other. I was a bit disturbed by it."

Debbie thinks that Tom Baker was the best Doctor, an opinion echoed by the vast majority of the people interviewed. A strong reason for this was the comedy that Baker put into the part, which had an appeal which could reach out to even the most apathetic science fiction watcher. Policeman Joe Hawes goes on: "I used to like it when he offered jelly babies to the bad guys. I've often wondered whether we shouldn't adopt the method ourselves – it seemed to work for him!"

The other big 'plus' which Tom Baker's Doctor seemed to have in his favour was that the public found they could believe in him as an alien. Our own editor, Sheila Cranna, puts this forward as a main reason why Baker seemed to work so well.

In the teenage range, Doctors three and five were the ones who came off the best, both, not surprisingly, because they were the most heroic. Fifteen-year-old Chris Stevenson said: "I thought Jon Pertwee was pretty good. I remember one story with giant spiders which terrified me at the time. Peter Davison was good because he tried to be a bit more dynamic than Tom Baker. He actually *did* things, rather than just talk about doing them. I also liked his companions because they were really attractive."

As far as the companions go, the prejudice of the scripts, which tends to make the female assistants helpless and screaming was by far the biggest source of interest for the girls. Flatmates Kate McGaddery and Verity Lum were particularly vociferous on this subject. Kate pointed out that *Doctor Who* has always been much more for boys than girls, adding: "The type I couldn't stand were the screamers. I used to want to hit them. I watched a lot when Jon Pertwee was the Doctor and he had a companion who was so stupid she'd have made a gerbil look alert. All she did was make mistakes and get patronised. I found that a real turn off and so, by and large, it was my brothers who'd watch it. They had a big military kick at the time and my elder brother used to identify with the Brigadier. He used to make my other brother play his sergeant!"

Verity agreed with this, adding: "I hate the clothes they wear as well. The American one looks as if she's having to walk carefully in case she falls out of her top. The best girl was Sarah Jane Smith, because she used to give as good as she got. I liked her when she put people in their places."

Interestingly, but perhaps not very surprisingly, the predominance of women who disliked the inherent sexism of the show was more than matched by the male contingent who went along with it. Teacher Richard Bridgland-Smith says: "I remember a few years back, there was a lot of fuss made about possibly changing the Doctor into a woman, which I think would have been a great mistake. The Doctor is so traditionally a man and his sidekick so traditionally a screaming girl that it would make the continuity of the thing go out of the window if they changed it. It would be like messing around with any great fairy story."

The traditional element, indeed the word traditional, was one which popped up again and again. It suggests the public regards *Doctor Who* as a very special piece of television and any attempts to mess around with that familiarity are generally unwelcome. Ironically, many of those who were most adamant that the show had a future *only* if it stayed on familiar grounds, no longer watched the series. Their attitude was based on affection for their own childhood memories and only in a few cases were the replies a little more telling.

One such reply came from unemployed graphic designer Rachel Birkett who commented: "If I'm honest with you, I'll admit that I don't really watch it any more but while that's the case, I still think it should appeal to new generations by remaining within its format. I think it was a bad decision to choose Peter Davison for the Doctor, because he was too young and then because he didn't stay long enough. I think it was a bad decision to make it go out in the week – there wasn't anything special about its time slot any more. But I think it should still go on, if they go back to tried and tested water."

Proving that there are always two sides to any argument, student Dominic Montserrat, still a confirmed addict of the show, thinks that innovation of every sort is vital to keep the programme on the road. "I speak as something of a *Doctor Who* buff in that, as a kid, I used to collect all the books and was generally addicted to it in the same way that I liked *Thunderbirds* and *Catweazle*. It was always the new monsters and the new planets which grabbed my attention. I used to get bored if it was something like the Daleks or the Master, because, somehow, although I knew the Doctor would always win in the end, it made it much more suspenseful if he hadn't met his enemy before. That gave it a bit more uncertainty. At university now, it still has a big student following who, I think, tend to laugh with it rather than at it, so that's something of a different case. If it gets stale then you soon know about it from the reactions of people watching it in the common-room. They laugh a bit louder or get bored and turn over." ▶

th the Doctor

Day of the Daleks.

This picture: The Horns of Nimon.

The subject of the humour of the series produced mixed reactions too. Librarian Andrea Nixon says: "I've liked it on and off for its whole run because it offers something a bit more colourful in the way of entertainment than, say, *Star Trek*. I do watch an awful lot of television and so much of it is very samey, you know, cop shows, soap operas and sitcoms. *Doctor Who* is that little bit different.

"I always like to try to spot where the plots have come from, because they're almost always borrowed in some way, aren't they? My favourite one was the one set in an old theatre that had the Doctor dressed up like Sherlock Holmes. That was great. It's a funny type of show. My husband can't stand it, but my kids can't get enough of it. What it is – and this is what's rare now, is a family show. We can all watch it. I find it funny and diverting, my children think it's a bit scary although they won't admit it and we all have a go at my husband who is always nit-picking about the sets or the acting."

Family viewing does seem to be on the decline, however, although this has a lot to do with the invention of video recorders and the ability of many households to purchase more than one television set. Father of three Richard Smith says: "When I was a kid, if you missed an episode that was it. There were no repeats, no videos, no nothing. I can clearly recall having a tantrum because I once missed the concluding part of a story with William Hartnell, which had some very frightening giant creatures in it. If I missed *Doctor Who* or another of my favourite programmes then there was always hell to pay in our household.

"Now, my youngest son, Marcus, is very blasé about it. It's no special event any more, he might tape it if he thinks a particular episode looks interesting but then again he's more likely to rent a film or play a computer game. Often, as is the curse with this so called video age of ours, he'll tape an episode and then wipe over it without watching it, because something else he wants to see is on."

Doctor Who does seem to have a different kind of topical appeal, however. Several of the unemployed people interviewed specifically mentioned liking it for the reason that it gave them a bit of escape from the harsh realities of everyday life. Alison Fenton felt that, "*Doctor Who* has a breath of fresh air about it, even if it does tend to follow the news! You don't have to make much effort to follow it, which is probably why soap operas are so predominant at the moment. The Doctor always explains everything to his companion, so if you miss a bit of the plot it tends to fall into place. That's part of the fun too, if you miss a bit, trying to guess what the missing link in the plot actually is.

"I suppose *Doctor Who* is virtually a soap opera – same characters, fairly basic drama. It's got a bit like

Right:
Marco Polo.

the wallpaper, but that's not necessarily a bad thing is it? I live in a one-roomed flat so it gives a bit of extra dimension to have a few familiar shows like *Doctor Who* and *Coronation Street* on. They give you a sense of security – they're a bit of home you take with you."

A large number of people either wanted to be in the programme when they were younger or still cherish the same ambition. Tom Cleeve, a sailor, agreed: "Oh, I've often thought I'd like to go off in the TARDIS box thing and get away from the wife. As a bairn I used to be the Doctor when we played *Doctor Who* and it used to be a real dream of mine, to actually wake up and find myself in space with him. I used to think it might happen too, if I wished hard enough!"

The series has also figured quite heavily in the nightmare stakes. I myself can remember being chased through our garden by my brother, who was pretending to be one of the more fearsome *Doctor Who* monsters, and, after a struggle at the kitchen door, I accidentally forced my hand through the plate glass window. thus a hospital trip was called for – and all because I think, subconciously, I really believed my brother might have changed into the baddie he was impersonating!

Most commonly recalled in the nightmares of children were the giant maggots witnessed in the 1973 story *The Green Death*. Tamzin Smith was only eight when the story went out, but to this day she can recall with more than a little shudder scenes like the one which featured the Doctor's companion Jo trapped in a room with a hungry maggot, and another which showed a dead miner glowing green after having touched the deadly waste product in the mines.

Rachel Turner adds: "That was a horrible one, and so was the one with the giant mummies. That terrified the life out of me for several weeks. I remember coming in from school early one day a few weeks after I'd forgotten the story and turning on the television, only to be greeted with a clip of one of the worst bits. I turned it off at once – which was the wrong thing to do, because I then realised I was all alone in the house. By the time my mother got home I'd imagined all sorts of co-related nasties and got myself into a dreadful state. Years later I spent some time in Australia and it was on again there – and it still looked pretty frightening!"

Hero worship played quite a large part in the appeal of the series, as did sex appeal. The former was generally the response of younger viewers of the show, while the latter involves more adult reactions to the series. Strangely, there was very little of the so called 'Dads' appeal to be found – surprising, since the research took place on a Saturday morning when many of the more obvious family men were out shopping. Perhaps some of them weren't about to say that they fancied Sarah Jane or Tegan in front of their wives, or more often than not they didn't

Liza Goddard joins Peter Davison in Terminus.

want to confess to watching a children's programme! However, when pressed, a large majority of them began to reveal an increasingly detailed knowledge of the show astonishing for people who apparently never watched an episode! Pressed a bit further and it was a close run between Leela, played by Louise Jameson, and Romana 2, played by Lalla Ward for the popularity laurels.

The interesting side of this was that a good deal of their attraction was to do with their ability to look after themselves and remain relatively self sufficient in the Doctor's company. Bartender Sandy Nelson said: "Leela was lovely. She had this really great way of arching her back just before she pounced on someone that really sent your pulse racing. And Lalla Ward had a real air of aristocracy about her which made her look very appealing when she came a cropper in various situations. She had really good costumes too, they were really OTT and outrageous."

Very few of the women could actually remember the male *Doctor Who* companions, but all had very firm views on the Doctor's sex appeal. Patrick Troughton appealed to the maternal instincts of many in the female audience, something which was to be echoed with Peter Davison. Jon Pertwee's appeal was summed up by his panache, a 'handsome ugliness' as Rosalind Mobbs put it. For obvious reasons, William Hartnell didn't really enter the conversations on sex appeal, but a large number of women preferred Tom Baker to Peter Davison. Tom Baker's great draw seemed to be his rich, melodious voice and hypnotic eyes.

Latest incumbent Colin Baker has his Doctor's character working against him – "I don't like his persona, so it's hard to warm to him in any respect. I realise that's the intention of the producers, but I like my men to be charming, courteous and considerate," says Mrs Christine Atherton. Of the male companions who were remembered, Mark Strickson and William Russell fared best, with a lot of the older viewers recalling having had a crush on the heroic teacher figure of Ian Chesterton. Strickson appealed because of his eyes and because of his uniform!

The best reply on this subject came from an 80-year-old grandmother called Mrs Barnes who said: "Oh, I fancied them all, love. I especially liked that young man from the vet's programme, because he had such a lovely skin and nice hair, too. It's really the only reason I watch it. My granddaughter thinks I was frightened with her, but actually I used to be enjoying every minute of it!"

Patrick Troughton is remembered largely because he was seen as 'fun'. Vicar's wife Sarah George tells of her Saturdays spent watching the second Doctor: "Patrick Troughton was a pixie, wasn't he? Oh, I think he was the best by far, because he used to mix the frightening bits with a lot of funny things. He used to dress up, I think, and that took some of the terror out of it. His stories were very imaginative as well – he had those Yeti creatures which I always wanted to cuddle because they looked so cute."

Quite a few memories of the Troughton years centred on the Yeti, and especially *The Web of Fear* yarn, which certainly seemed to live up to its name, with its haunting images of dark, deserted Underground tunnels and the nasty undertones of the creeping web itself.

The other predominant image lingering from this era was the emergence of the dreaded Cybermen from the sewers of London. Bookkeeper Laurence Modiano goes on: "They were the real nasties, they were. You saw them wandering around London, going down the steps of St. Paul's and through empty London streets. I was about fifteen then, but it still made me shiver. I used to go out a lot to clubs and things then, and we lived in a pretty remote part of South London. I can remember coming back from one party soon after that story and walking along this completely empty street which had a lot of alleyways leading off it. I started at a brisk walk and finished off running, because I was convinced something was going to come at me from those alleys."

As for the companions of the time my sister's earliest memories of the series come from the classic adventure *The Evil of the Daleks* and Deborah Watling's first appearance as Victoria at the top of some stairs. She goes on: "I suppose one of the reasons I always liked her was because she shared the same name as me. I can also remember having a mad crush on Jamie at the time, and I had a kilt which I used to wear to school so that I could be Jamie in our games. It didn't matter what we were playing, I always had to be a young Scotsman called Jamie! I still have very fond memories of Frazer Hines from those days."

Troughton's successor, Jon Pertwee, was significantly represented in the memories of people talked to. He seems to have had a kind of appeal that made him popular with almost everybody. About the only person interviewed who didn't like Pertwee's era was solicitor Isobel Hawke, who said: "I didn't like him because he was so insufferably patronising. I also could never get the image of him as the village postmistress out of my mind, because he used to wear a cape and had a bouffant hair-style that was just like this woman we used to know who worked on village jam committees and suchlike. My favourites were Patrick Troughton and Peter Davison."

Isobel's views were more or less the exception, though many recalled excitement as the main reason for their preference of the Pertwee era. Andy Nicoll, a van driver, remembered: "He was great stuff because he didn't sit around asking questions, he got in there and did some confrontation. He used to do karate or something which was really cool to a thirteen-year-old kid, and he had that brilliant little car. It was a vintage model which could go at two hundred miles an hour or something. He had class."

Pertwee's stories were the source of many memories. The two Auton stories brought back particular shivers down the spine. Rory Morrison, now working for W. H. Smith's, recalls: "My parents were really into the early Seventies pop culture and they had this living room suite made from that kind of wet look plastic that was all the rage then. It was horrible stuff, if you sat in it it felt really clammy and it squeaked like thunder, so you couldn't hear the television.

"In *Doctor Who*, the Master had this chair that was almost identical to the one in our living room. And it ate people. Can you imagine what that did to a nine-year-old? I wouldn't sit down for weeks and I seem to remember my mother writing a letter of complaint to the BBC."

Other stories that scored high in the fright level included *The Daemons* and both the Silurian/Sea Devil stories, which engraved themselves on the memory of millions. Lucy Portch, a Marks and Spencer trainee commented: "The Sea Devils were the best. I'll never forget them coming out of the sea and walking towards the Doctor on this cut-off beach. They moved really fast and they had this horrible sort of flash gun which seemed particularly effective to me. Then there was another one with these creatures called the Ogrons, which were incredible – they kind of towered."

Tom Baker's Doctor inspired a plethora of happy memories from many people. Particularly potent were those recollections which concerned his first three years in the role – which, under Philip Hinchcliffe and Robert Holmes, saw a significant upswing in the horror of the show. Emma Lindley's first *Doctor Who* memories start with the classic adventure *The Ark in Space:* "The main thing I recall was the image of this giant spaceship that was like a kind of floating tomb of mankind, stuffed with literally layers and layers of corpses, in suspended animation. The idea of something insect-like slowly devouring all these sleeping bodies was really disgusting.

"Then I remember Davros – I couldn't believe how good that mask was. It was so withered, the flesh looked really corpulent. I quickly became hooked on the series after that, although I lost interest a bit when I got bored with Tom Baker, who I think stayed too long in the part."

It was remarkable how few of the people interviewed, especially those who criticised Peter Davison, actually watched his episodes. Most of the adults missed them because they were either still at work or busy cooking, so it seemed that the show was largely being watched by children and teenagers. His female following, discussed earlier, was marked, and many of the men professed a liking for Janet Fielding's Tegan.

Coming right up to date, the most incredible range of views surfaced about Colin Baker. Some hated his costume, some loved it, some hated Nicola Bryant's Peri, some loved her and some thought the stories were awful, others excellent. But generally speaking, the vast majority of those interviewed thought the show still has a valid future. The surprise expressed at the postponement was perhaps not so surprising, for it certainly seems that the show has indelibly marked itself upon the memories of the viewing public.

Perhaps the last word on the subject should go to housewife Fran Marsh, who said: *"Doctor Who?* I've never heard of it. I don't even have a television set. Sorry."◆

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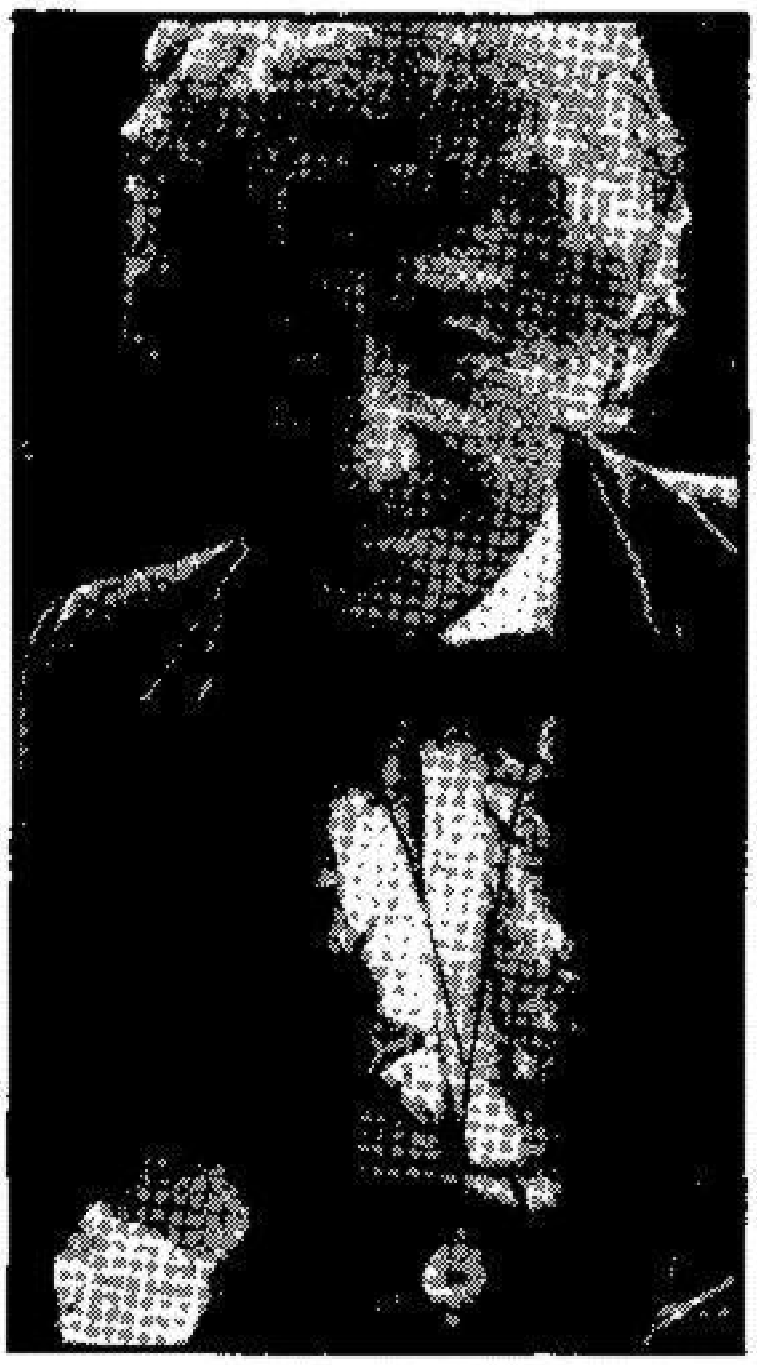

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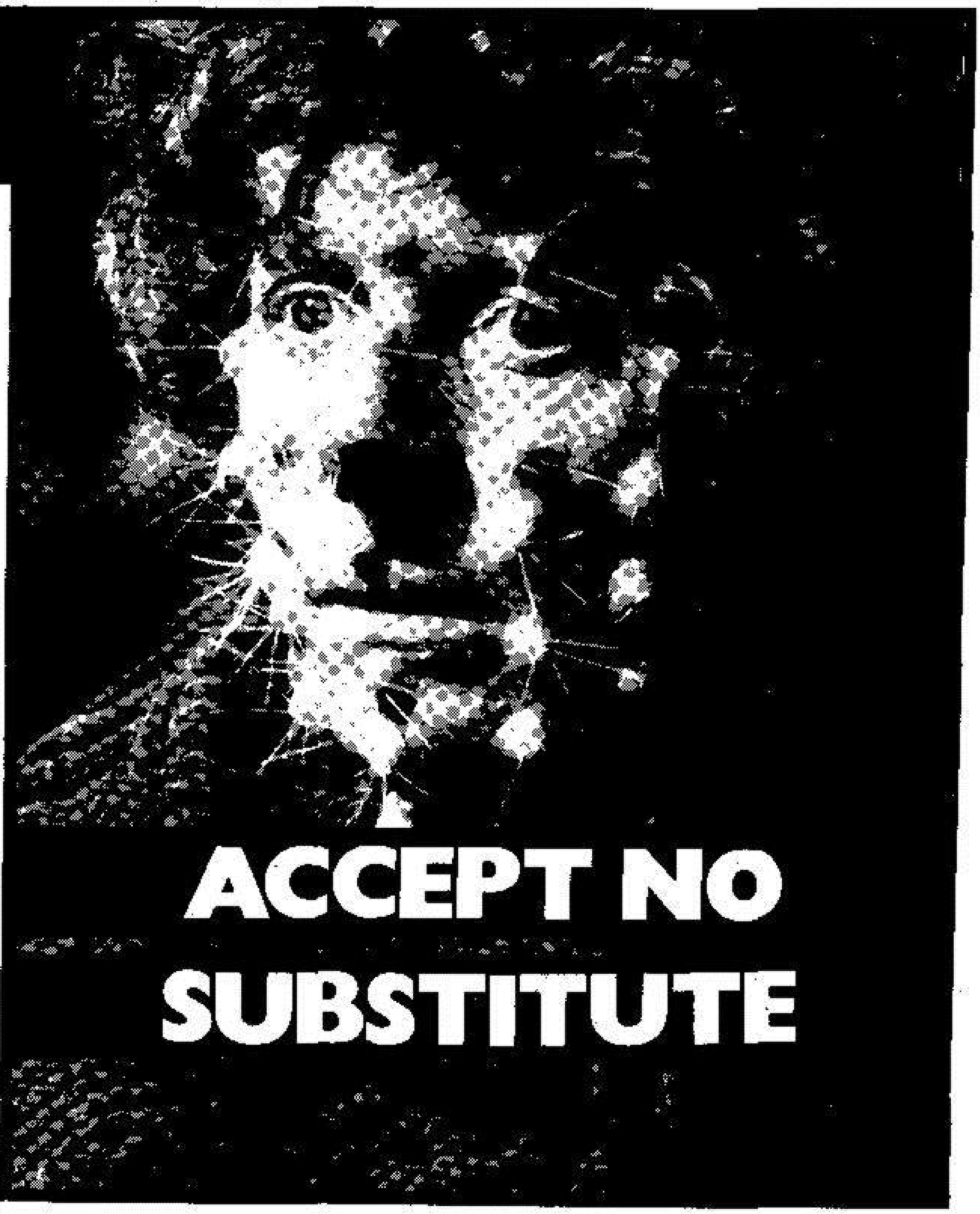

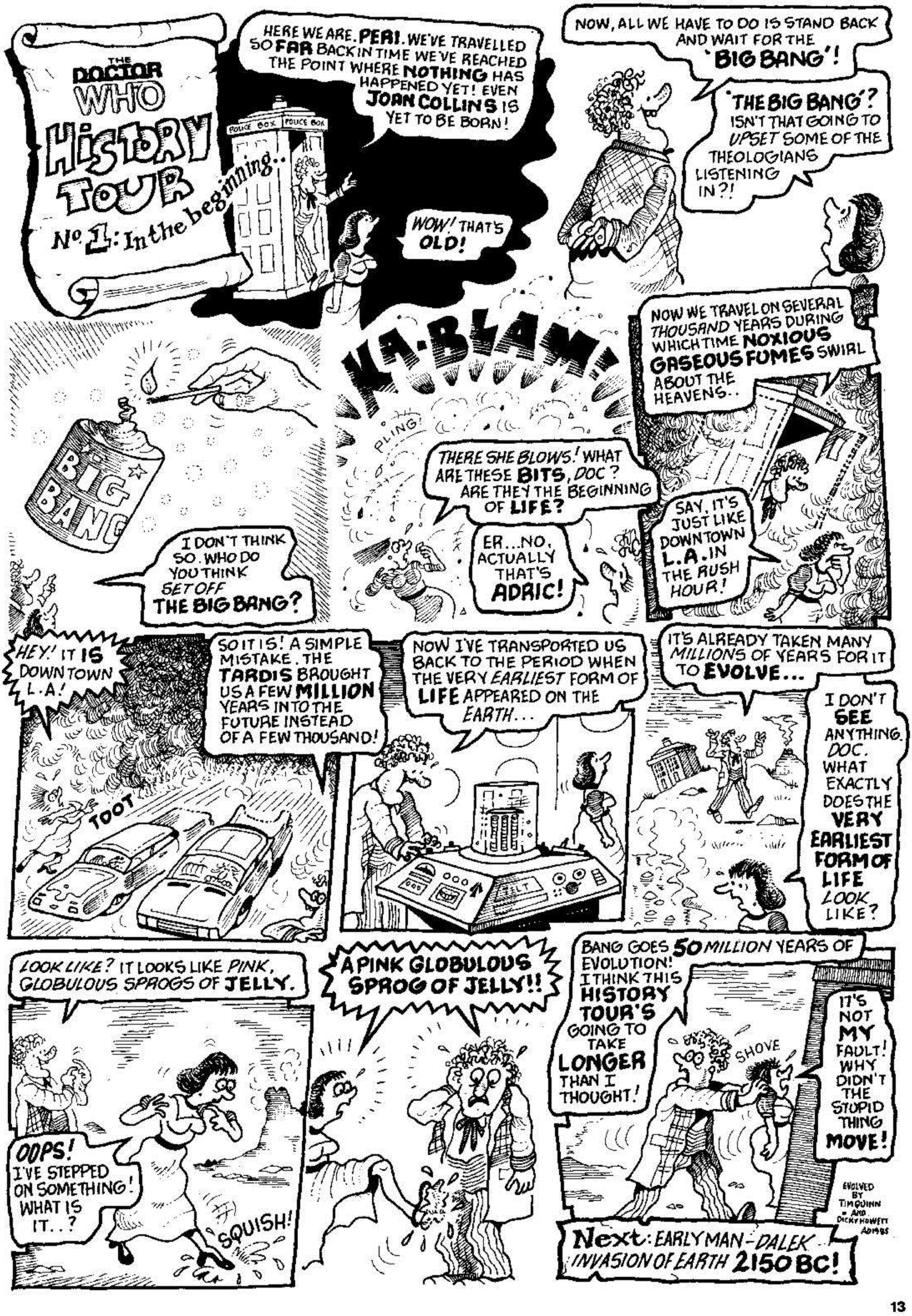
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POLICE BOX
WOW! THAT'S OLD!
NOW, ALL WE HAVE TO DO IS STAND BACK AND WAIT FOR THE 'BIG BANG'!
'THE BIG BANG'? ISN'T THAT GOING TO UPSET SOME OF THE THEOLOGIANS LISTENING IN?!
BIG BANG
I DON'T THINK SO. WHO DO YOU THINK SET OFF THE BIG BANG?
KA-BLAM!
PLING!
THERE SHE BLOWS! WHAT ARE THESE BITS, DOC? ARE THEY THE BEGINNING OF LIFE?
ER...NO, ACTUALLY THAT'S ADRIC!
NOW WE TRAVEL ON SEVERAL THOUSAND YEARS DURING WHICH TIME NOXIOUS GASEOUS FUMES SWIRL ABOUT THE HEAVENS..
SAY, IT'S JUST LIKE DOWNTOWN L.A. IN THE RUSH HOUR!
HEY! IT IS DOWNTOWN L.A!
SO IT IS! A SIMPLE MISTAKE. THE TARDIS BROUGHT US A FEW MILLION YEARS INTO THE FUTURE INSTEAD OF A FEW THOUSAND!
TOOT
NOW I'VE TRANSPORTED US BACK TO THE PERIOD WHEN THE VERY EARLIEST FORM OF LIFE APPEARED ON THE EARTH...
TILT
IT'S ALREADY TAKEN MANY MILLIONS OF YEARS FOR IT TO EVOLVE...
I DON'T SEE ANYTHING, DOC. WHAT EXACTLY DOES THE VERY EARLIEST FORM OF LIFE LOOK LIKE?
LOOK LIKE? IT LOOKS LIKE PINK, GLOBULOUS SPROGS OF JELLY.
OOPS! I'VE STEPPED ON SOMETHING! WHAT IS IT..?
SQUISH!
A PINK GLOBULOUS SPROG OF JELLY!!
BANG GOES 50 MILLION YEARS OF EVOLUTION! I THINK THIS HISTORY TOUR'S GOING TO TAKE LONGER THAN I THOUGHT!
SHOVE
IT'S NOT MY FAULT! WHY DIDN'T THE STUPID THING MOVE!
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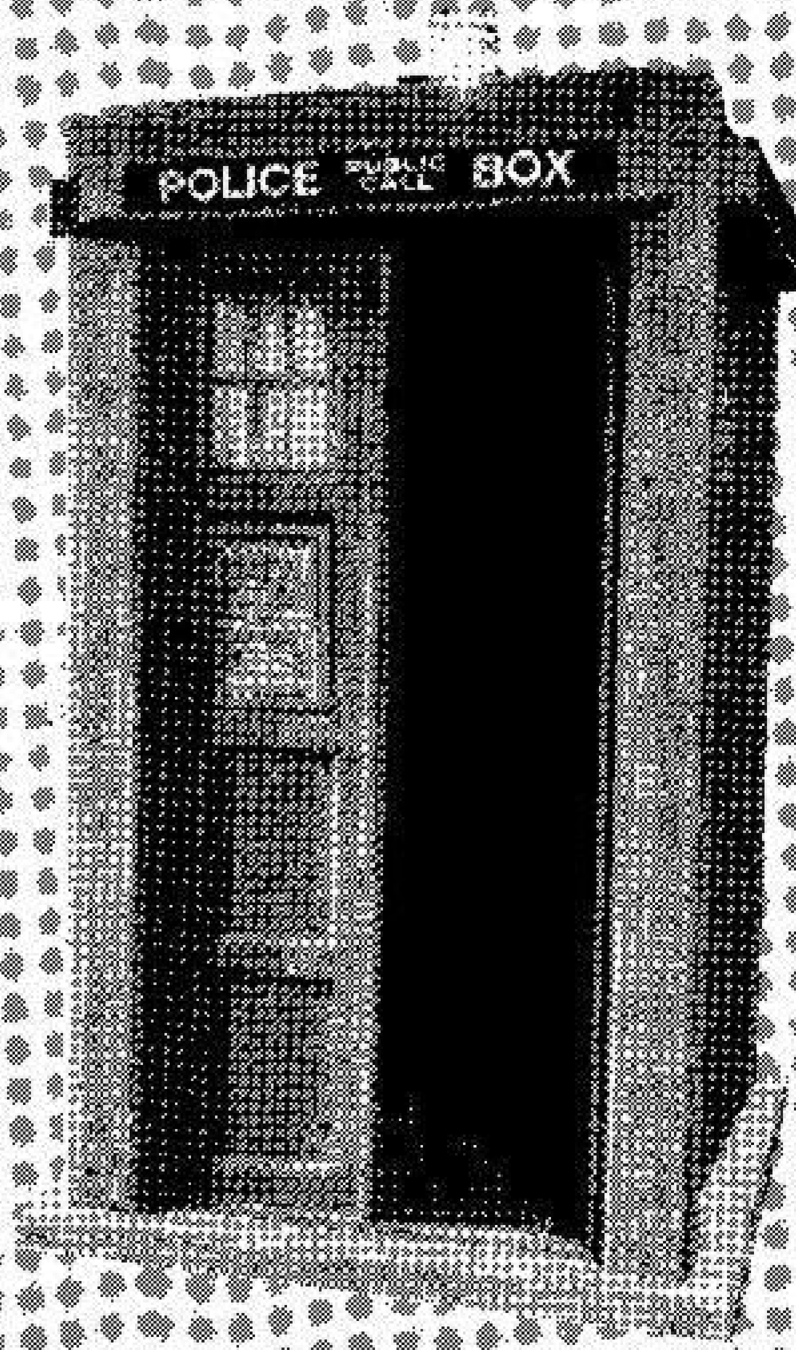
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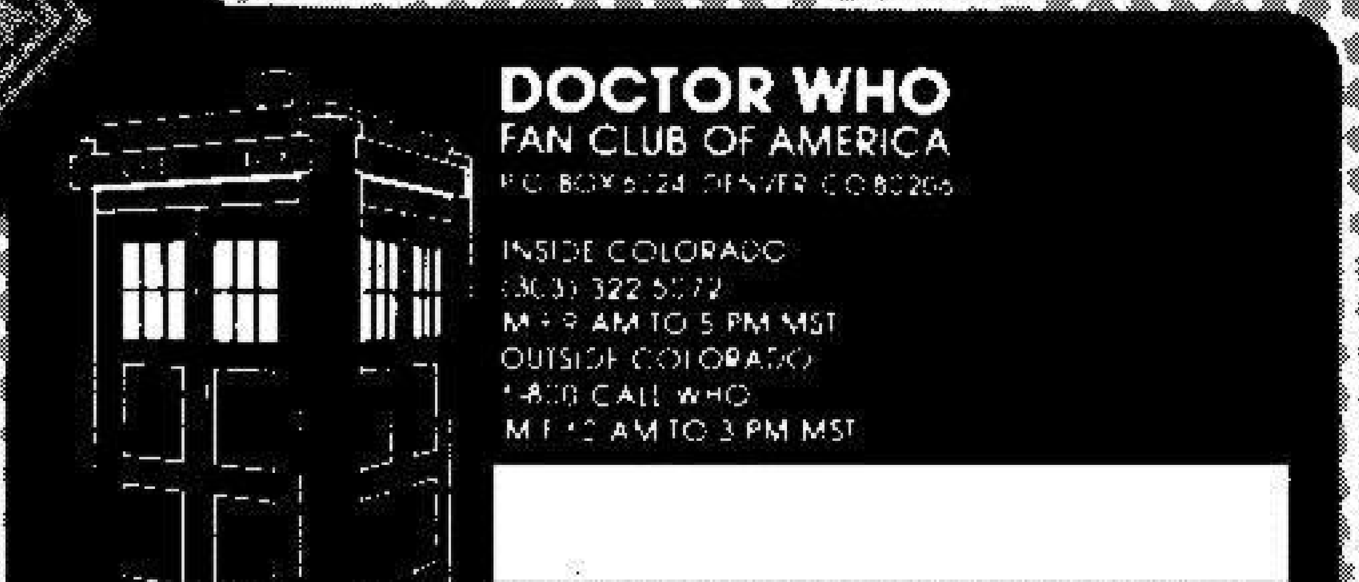

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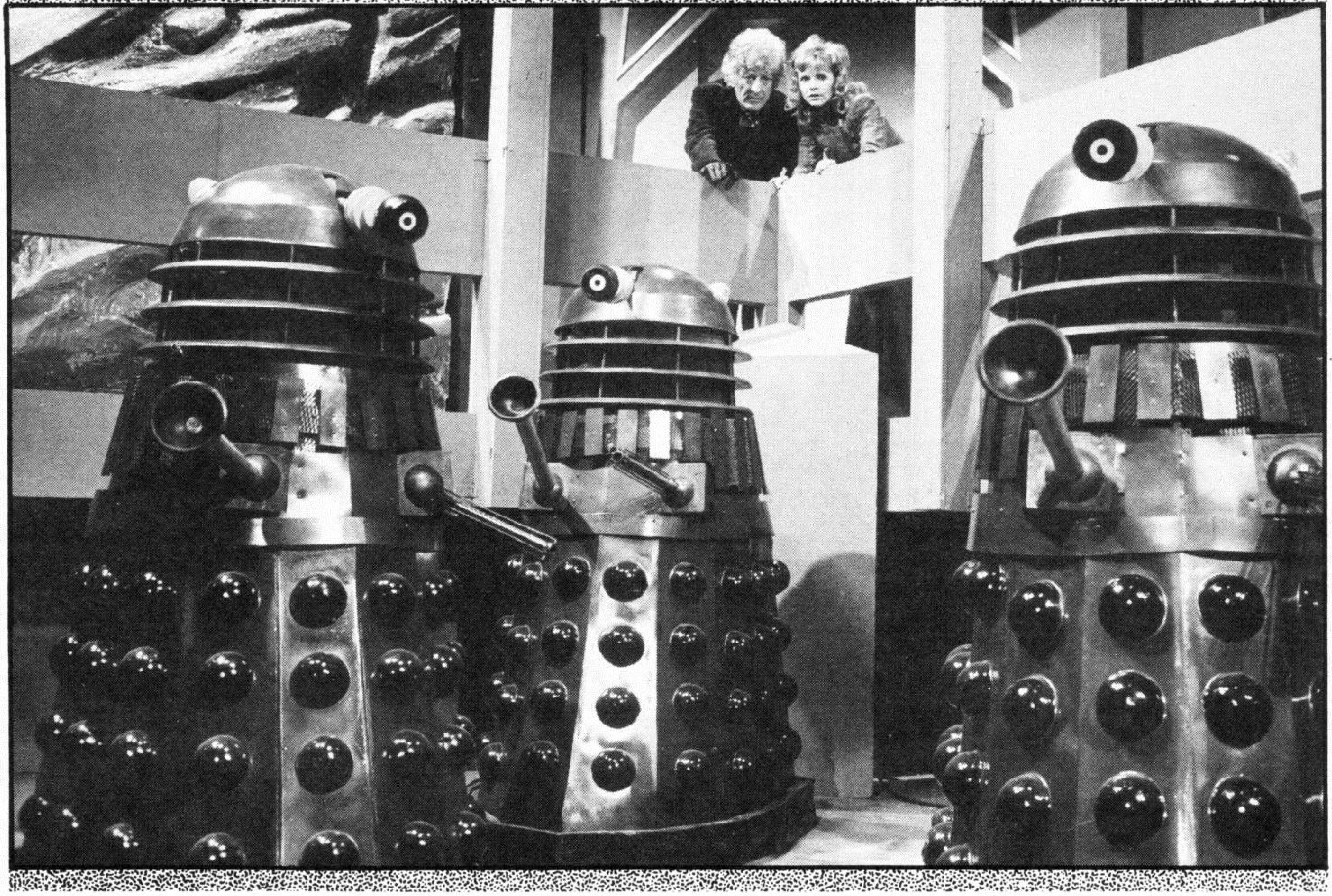


Martinus & Maloney

***Derek Martinus** and **David Maloney** are two of television's foremost directors, with their combined credits covering hundreds of hours of material.*

Both have directed some of the most memorable** Who **stories, so Richard Marson put some telling questions to them . . .

Derek Martinus started his television career in a roundabout and unorthodox manner: "I had been an amateur actor, interested in acting, but thinking that it would be too difficult to approach as a career, I decided to become a director instead.

"Because there was nowhere in this country that trained television directors, I went to the USA, ending up in a weird place at the University of Oklahoma. It had a fantastic little TV studio, where one was able to make programmes and learn the techniques of cameras and so on. I was particularly interested in television because being basically a socialist at heart, I saw drama as a medium for the masses.

"I then went on to Yale drama school as a postgraduate, where I studied more directing. Finally running out of money, I went to Canada, writing TV commercials and doing some acting. When I came back to Britain, I continued acting in the theatre, where a director said to me, 'You think like a director – you should be one,' and promptly let me direct for him.

"Shortly afterwards, I wrote to the BBC and asked if there was any chance of getting on their director's course. They said no, so I wrote back a very rude letter to the then head of drama, Sydney Newman saying, 'Listen, this is absolutely ridiculous, you're silly not to have me.'

"I got a second interview and thanks to Sydney Newman was accepted. So I did the course and did an obscure Strindberg play as my example tape, which happened to land on Verity Lambert's desk. They had just gone to Ealing with a story and the director had fallen ill, so she asked me to go down and take over immediately. I was really being dropped in the deep end – it had all been well under way, cast and everything. I remember the nice part of doing it was that the story involved a race of beautiful women!"

David Maloney also started his career wanting to act, "Which I did for about eight years, mainly in West End repertory, getting very bored. So I joined the BBC as a Floor Manager, where my first contact ▶

▶ with *Doctor Who* was working as Christopher Barry's assistant on *The Romans* and with Douglas Camfield on *The Vikings*. These were the historical cheapies. When we counted up the cast we had five Saxons and four Vikings, so we changed the story to being more about the Saxons!"

"He regarded me with great suspicion when I arrived."

Both Martinus and Maloney remember working with the first Doctor, William Hartnell, very clearly. "Hartnell *was* very irascible", says Maloney. "I can remember one awful moment in the studio when the platform of the mole crane camera hit him hard on the shoulder and nearly knocked him over onto the floor. Thinking that we weren't going to complete the day's work, I called for cushions, chairs and glasses of water. When Bill heard all this he said, 'No, no, no. I don't want all that nonsense.' It was a sort of ploy, but it really brought out the professional in him."

Martinus recalls his nerves about working for the first time with the formidable star: "He regarded me with great suspicion when I arrived. He knew I was the new boy and he wasn't slow to remind me how many hundreds of films he'd done and how many directors he'd advised on how to get the shots.

"Television is a very complex medium when you first begin, and I strongly felt that I didn't know much about it yet. I used to go home on that story, look at the script and work out then what the best pictures for the next episode would be – coming in so late, I'd been totally unprepared. Bill used to say, 'I don't know why you've put the camera there, it'd be much better here. Then I can walk into a big close-up and you'll be fine, you see.'

"I quite liked the old boy. I respected some of the work he'd done in the past and I remember the dear old man saying, 'I have *carte blanche* on all the casting and all script alterations, because they can't do the serial without me.' One did have to tread very carefully with him, but he warmed to me and I to him. We sort of found a way of communicating, as one had to do."

". . . so in the middle of this aerodrome, in the dark, we had to paint this horse . . ."

Maloney's arrival into the director's seat was a little less fraught: "I'd been on the director's course and the head of serials, Shaun Sutton, called me into his office and asked me if I'd like to do a four-part *Doctor Who* – which later became five, *The Mind Robber*. I remember filming for that at two o'clock in the morning at a disused aerodrome south of Croydon, in order to shoot a scene with a unicorn. The unicorn was to be 'played' by a pony, which we were assured would be able to do all that was required, and would be white.

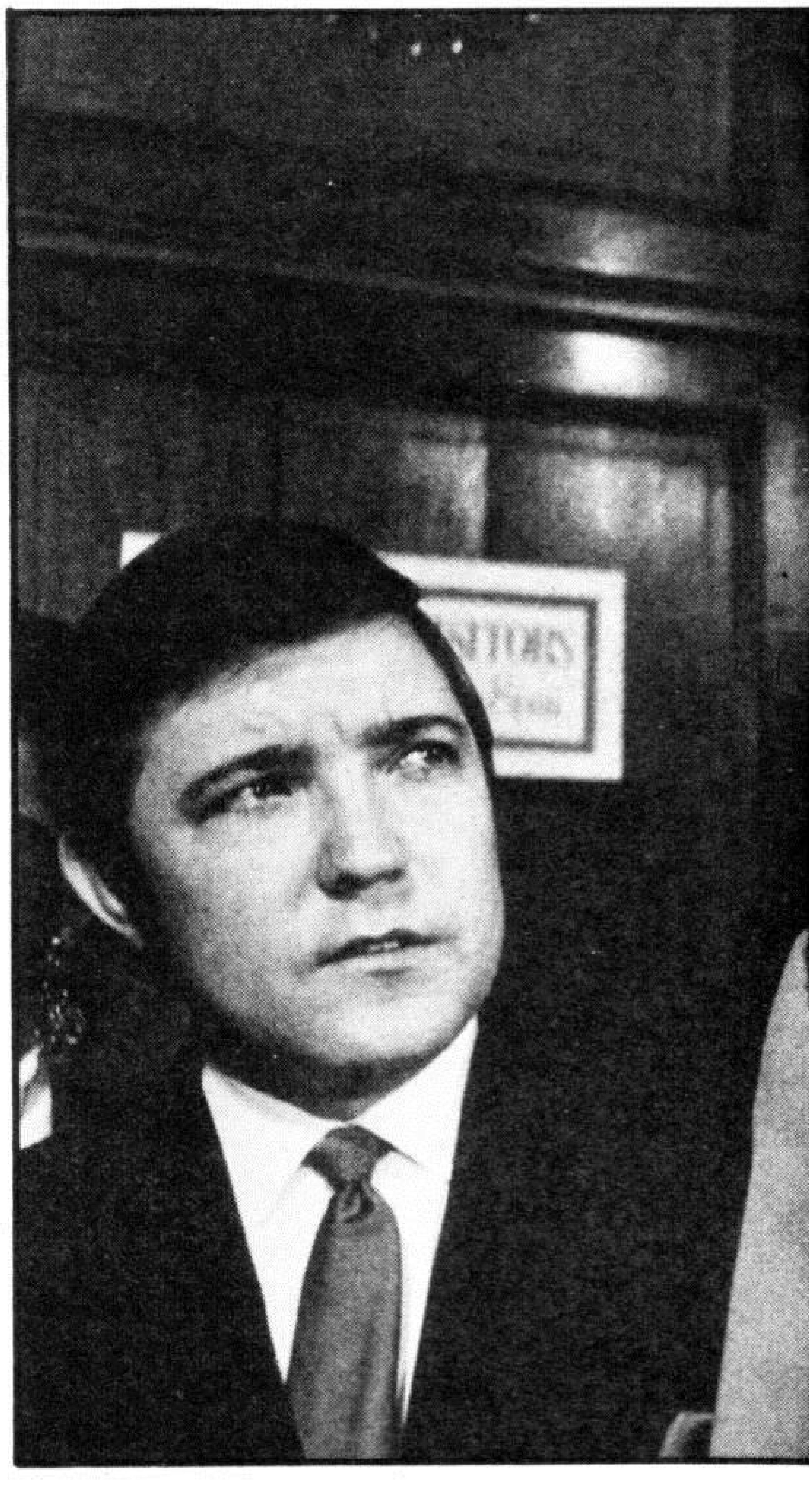
"When we arrived, we were horrified to see that it was actually a creamy brown. So in the middle of this aerodrome, in the dark, we had to paint this horse. Someone had some poster paint which covered half of it, somebody else had some blanco and make-up turned out everything they had until the horse was covered in all sorts of different make-up. Then we tied a horn on its head and at last filmed it."

Maloney went on to direct two more stories that season – *The Krotons* and *The War Games:* "We all thought *The Krotons* was a disaster. It replaced a comedy script by a guy called Dick Vosburgh which wasn't working at all, so it was decided to shelve it. There is a point of no return and we didn't want to have to cobble something together but that's what we ended up having to do. There was great disappointment about the way the Krotons themselves turned out. They weren't flexible enough and they couldn't do enough.

"As for *The War Games*, well I was responsible for a lot of its conception. I remember sitting in this office with Terrance Dicks, Malcolm Hulke and the producers Peter Bryant and Derrick Sherwin, known locally as Bryant and May! We came up with the idea of a very long serial but after that initial decision and the choice of theme, we still hadn't decided what theatres of war we'd go into. I went home and asked my young son what would be the periods of war he'd be most interested to look at. He said the American Civil War, the First World War and the Roman Invasion of Britain. These were the most romantic eras of war and that's why we chose them. Malcolm Hulke wrote it with Terry Nation. Malcolm was always a great influence on Terry.

"The last episode was the first Time Lord script. It was a whole new concept. I had a very clever designer working on it called Roger Cheveley, now a director himself. He was very sympatico and built a great set. We filmed on the Brighton Rubbish Tip.

"As usual, there was a lot of time pressure and we weren't going to get all the material we wanted. There was a group of make-up girls standing with their backs to this sort of cliff of rubbish. Some of us noticed that there were rats at least fourteen inches long playing behind them. We were so short of time, I put the word around not to mention this,



because if the girls had seen them there'd have been havoc and we just didn't have the time to move that police box again.

"I also remember that there was an awful lot of casting to do. I cast Derrick's wife as exactly the right type of tough English girl. There was a great need to have plenty of strong actors in it, because people kept appearing and disappearing – we needed a lot of innovation to keep the pace. I had this idea that Noel Coleman should wear these strange sort of spectacles. We also had David Garfiel, who now writes *Crossroads*, and the excellent Edward Brayshaw."

"The chance to create a really rich, bizarre character . . ."

Both directors have mixed memories of casting for their serials. Martinus comments: "It got a lot easier when Pat Troughton took over. He lent it an air of respectability. At that time the programme was beginning to make a big impact and star names were attracted. I do remember being quite nervous about approaching Marius Goring to appear in *The Evil of the Daleks*, but he was attracted to the indulgence of the part. He liked to play these great Henry Irving style eccentrics and we sold it to him on the basis that here was the chance to create a really rich, bizarre character. He seized on that and really went to town.

"*The Ice Warriors* was the worst to cast, simply because of the creatures themselves – it was a nightmare because I insisted, in accordance with the script, that every Ice Warrior should be over six feet tall. We had an incredibly weird collection of people who turned up to audition for that, some of whom were gentlemen with very dubious track records, with prison records and the like."

"Tom Baker was a very dominant actor both physically and intellectually."

Maloney says that as far as he was concerned, casting really became difficult in the Tom Baker years of the show: "Tom was a very dominant actor both physically and intellectually, so you did need to counter that. You really had to get a special actor to play against him in the villain's part. Bernard Horsfall I'd used before as Gulliver, and just as for that part, he was what I needed in *The Deadly Assassin* – big, tough and with range.

Previous page: Maloney directed* Planet of the Daleks. *This picture: Nicholas Courtney, Hugh Burden (behind) and Caroline John in* Spearhead From Space, *directed by Martinus.

"Peter Pratt I chose because apart from being a very well-known radio actor, it was of particular interest to me having watched him after the war as the leading man with the D'oyly Carte opera company. Consequently he had a splendid voice. Others I chose to contrast with Tom included John Bennett and Frederick Jaeger.

"Louise Jameson's Leela worried me in that it was the first time we'd had a nubile companion in the true sense of the word – they were too close in age and strength of presence. I used to joke that there'd be an episode with the Doctor and Leela in the TARDIS and we'd say, 'Come out and have an adventure,' and he'd say, 'No thanks. I'm quite happy in here with Leela.' I always thought he should be a mentor, not an equal with his companions."

Doctor Who has always been a pressured production as Martinus explains: "It was a very quick learning process. The first one I did led on to the stream of others, because they were so in need of people who could do it. I used to be very nervous in the studios, because you were relying on so many resources, we had so much to do and the effects were always new. Doing the regeneration was interesting from that point of view. We were trying to get a slow transformation, which wasn't really possible with roll back and mix. We were trying out new techniques using inlay and overlay. I can picture now the gasp of joy as that changeover actually worked – it was most important because it had to be good for the future of the show's sake, which was far from certain then."

"I'm not sure that the amount of time spent polishing up now is so worthwhile."

Maloney goes on to add: "We worked much harder and faster, and we didn't have so much post production. I'm not sure that the amount of time spent polishing up now is so worthwhile. I rather think we should have carried on a little rougher – after all, those early shows still sell as well abroad. ▶

Martinus & Maloney

▶"In *The Talons of Weng Chiang* we were due to film in and around a set of Victorian houses in Twickenham and in a Victorian square in Wapping. We had posted letters to all the owners of the houses, asking them all if they'd please remove their motor cars because we wanted to bring a carriage through the square. When we got there, there was a Porsche still parked in full view and it was really going to ruin everything we wanted to do, so Roger Murray-Leach, my designer, had the very clever idea of putting a tarpaulin over the car and covering it with hay."

"You had to build up to a Dalek's entrance."

Both Martinus and Maloney worked with that most dreaded of the Doctor's opponents, the Daleks. "They had to be shot very carefully and from exactly the right angle," Martinus says, "because if you shoot them without care they do look rather tame and ordinary. You had to build up to a Dalek's entrance. I used to make them lurk in shadows."

Maloney disagrees slightly: "I still think that they looked formidable. They lit well and looked nice and metallic – that voice was very powerful."

Maloney went on to talk about his work on the classic tale *Genesis of the Daleks*: "That story had a sort of mixed birth. It was when Philip Hinchcliffe and Robert Holmes had just taken over and Bob didn't like Daleks at all. He apparently met Terry Nation at a party and Terry said, 'I think the Daleks should be in every season,' and Bob said 'Oh do you?' deciding then and there never to do another, unless the story was radically new. A few days later, he got a letter from Terry's agent saying, 'I gather you want a Dalek story per season,' and so on. The only reason they did that one was because it went back and had the Davros character – a lot of which came from Bob."

"The move during that era was towards being quite frightening and violent . . ."

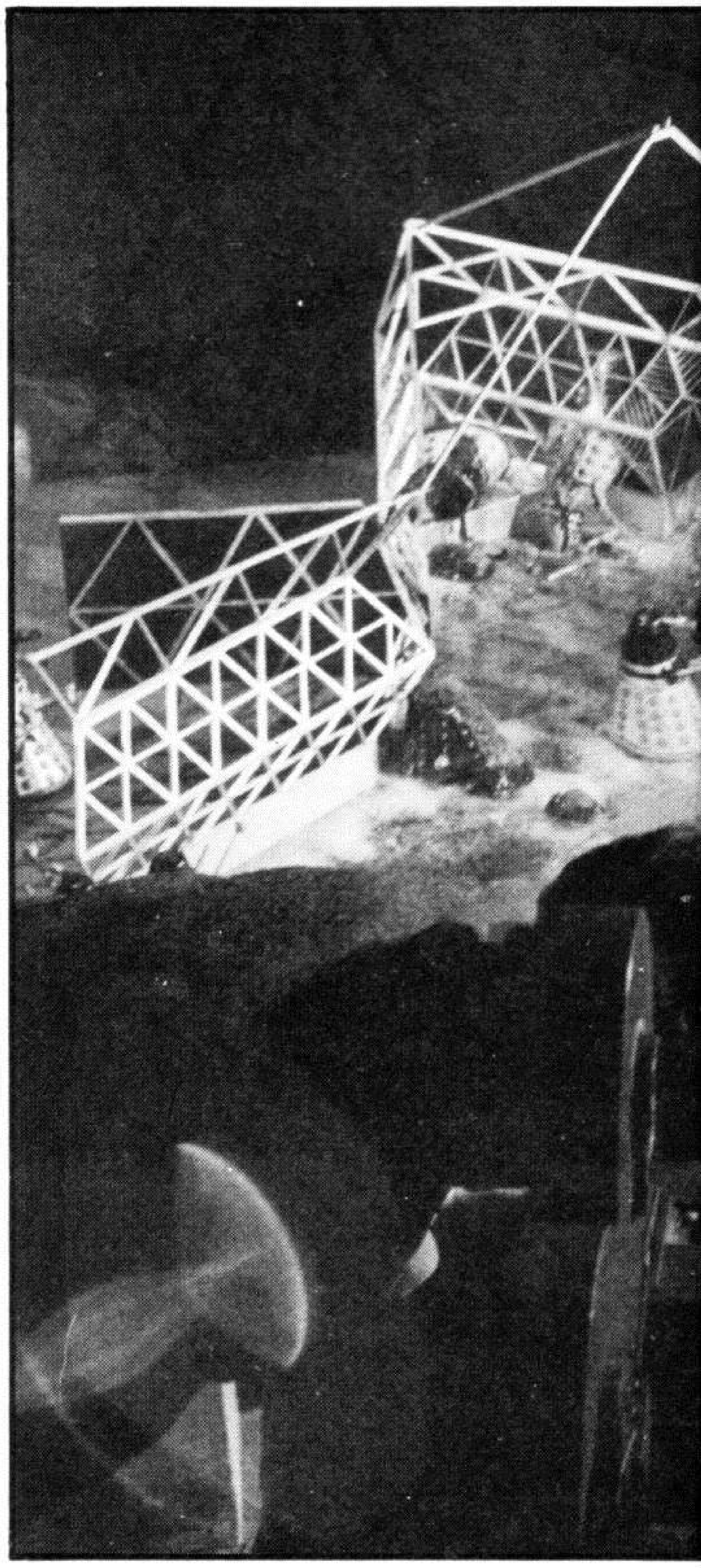
"The move during that era was towards being quite frightening and violent and I pushed that and actively participated in it. My chief designer, Roger Murray Leach and I conceived all these strange images, particularly for the beginning sequence. I think all that slow motion death was a bit much in retrospect, but I did change the opening to that.

"Originally Terry had started it with the Doctor meeting a Time Lord in a beautiful garden. I switched that and conceived the figure of the Time Lord after the Bergman *Seventh Seal* monk figure, a man cowled and with no face, playing chess on a hill with a knight. That was a direct pinch, hence John Franklyn Robbins' costume. The main difficulty with that was knowing which Dalek you were talking to."

Both David Maloney and Derek Martinus found it an interesting process working with Jon Pertwee as the Doctor. Martinus directed Pertwee's first story, *Spearhead From Space* and says: "He was very nervous about it, because he'd not done a lot of so-called straight acting. He also saw himself very much as the big, kind of outdoor guy. He liked to be in control, and was always surrounded by flashy birds and fast cars. He was very particular about his image, which was a good thing, I think. That first one we nearly lost and only saved because Derrick Sherwin, the producer, was a very energetic and determined bloke. He had a tremendous fight to get the go-ahead but he did and for a while we all had this wonderful fantasy of doing *Doctor Who* all on film and selling it to America."

"Jon Pertwee was very keen to keep it all dead serious . . ."

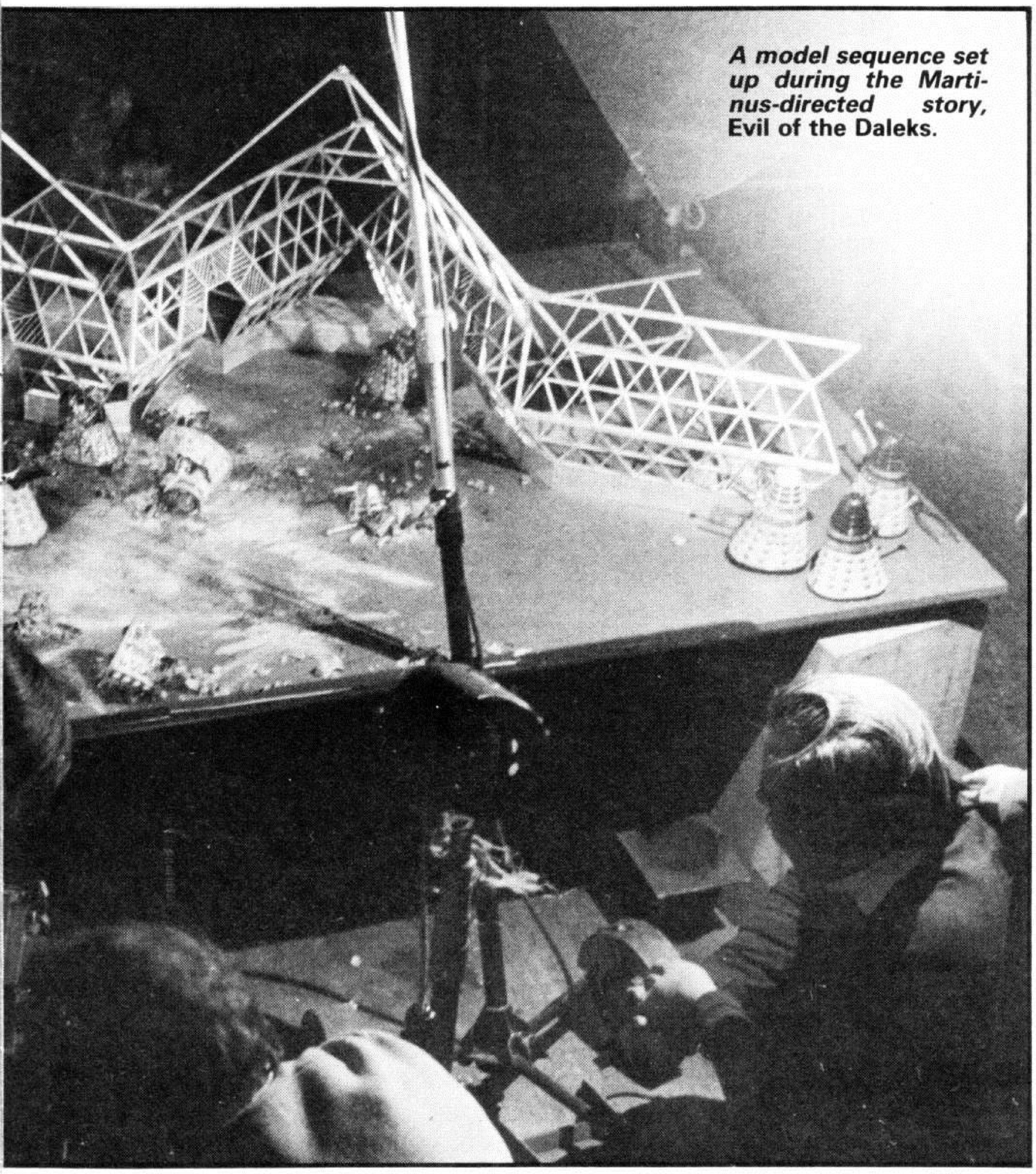
Maloney also directed only one Pertwee story – *Planet of the Daleks*: "I'd been away from *Who*, directing classic serials like *Ivanhoe, Last of the Mohicans* and *Sentimental Education*. I was at ITV doing an all-film children's series called *Kim and Co*, when Barry Letts asked me back to do this one. I was quite delighted with the effects in it, but I



noticed that the style had changed markedly. Jon was very keen to keep it all dead serious, whereas all the others have used comedy as their yardstick – something I generally encouraged. I found it extremely interesting with Jon – during his period I think the show lost a lot of its fantasy element.

"We used to talk about the Doctor's character all the time – before Jon, I remember saying to Derrick Sherwin that the Doctor had a capacious pocket and could pull out anything to save a situation. I suggested that he take some cards out of his pocket which would then form into a box which we did, using reverse filming."

Asked to select a favourite *Doctor Who*, Martinus puts forward either *Evil of the Daleks* or *Spearhead From Space*: "I seem to remember a lot of filming in an old house for *Evil*, which was very good – and the cast were a joy. *Spearhead* was un-



A model sequence set up during the Martinus-directed story, Evil of the Daleks.

doubtedly a challenge and certainly one of the better scripts."

"When *Doctor Who* is very strongly derivative, it works very well."

Maloney nominates *The Talons of Weng Chiang* as his favourite. "I was very sad they never repeated that. It was the first time I did a videotape outside broadcast instead of film. We used the Northampton rep. theatre because it's still got the original Victorian flying area above the stage and we had a big chase there. Robert Holmes delivered the scripts more or less hand to mouth. He'd gone away on holiday expecting a six-parter on his desk when he got back, but it fell through, and at very short notice he had to write six episodes himself. We didn't ever start with all six scripts and we discussed it a lot between us. I think when *Doctor Who* is very strongly derivative, it works very well. In that one I could see the way the script was going, in making the Doctor a kind of Sherlock Holmes, so I deliberately gave him the Ulster and deerstalker. I also found a small Asian actor called Deep Roy to play the puppet and of course we had a dummy, too. Sometimes we never knew which was which – and that could be quite sinister. A good story all round."

Both directors moved on from *Doctor Who*, although for slightly different reasons.

Martinus decided he wanted to get out as soon as possible: "I wasn't a sci-fi buff at all, it wasn't basically the sort of thing I was interested in doing forever. I'd probably read *Day of the Triffids* and that was it as far as my interest in fantasy went. I began to be labelled as a science fiction director, which was something I most certainly didn't want. I was often reluctant to do it and they'd lean on me saying, 'Oh come on Derek, this one is something you really should do – it's right up your street.' And I'd say, 'One more time.' It was driving me mad in the end, although I wouldn't mind having another go now, because the techniques have changed so dramatically."

After leaving the show, Martinus went on to direct some highly prestigious serials, including *A Little Princess, A Legacy* and recently a host of children's work for Independent Television.

"It was the most imaginative show on a long-running basis."

Maloney's attitude was different, however: "I always liked to do it, because it was the most imaginative show on a long-running basis. Frankly, it was always regarded as bread and butter work – if there was nothing else to do, you'd do a *Doctor Who*. Indeed, after the late Douglas Camfield, I directed more episodes than anybody else. *Z-Cars* was running at the time and tended to be the alternative to doing *Who*, but I never did that, because *Who* was much more interesting, full of innovation and design. It was rather like journalism – you moved with the times. I don't know whether I'd go back now, though, because it might be seen as a retrograde step. I might be interested in starting something new that was science fiction based however."

Maloney went on to produce three seasons of the BBC's *Doctor Who* stablemate *Blake's Seven*. He also produced the last series of *When the Boat Comes In* and a version of the classic book, *Day of the Triffids*.

Since then he has returned to directing, with his recent credits including *Maelstrom, Strike it Rich* and *Here and Now* for Central Television.

With the combined work of Derek Martinus and David Maloney accounting for nearly one hundred episodes of the world's longest-running science-fiction serial, both have only one main regret, put into words by David Maloney: "We were working when the freelance director didn't have the agreements he does today, so that all those residuals from foreign screenings unfortunately don't involve us."◆

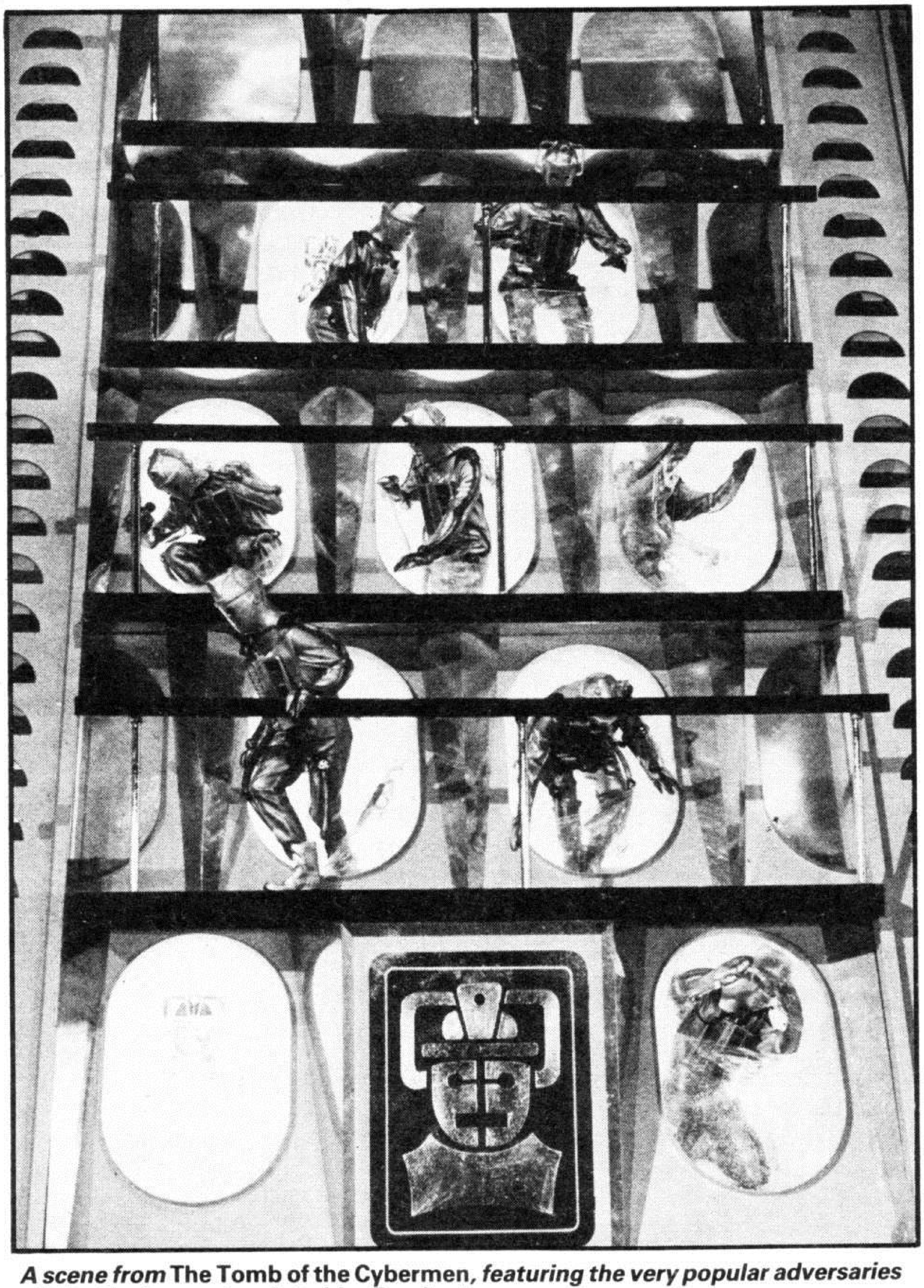
◆ *Victor Pemberton's contributions to* Doctor Who *range from his early days as assistant script editor during the Troughton years, to script writer and author. Here he talks to Gary Russell about his involvement with the show . . .*

Victor Pemberton
Writing for Doctor Who

Victor Pemberton's career started in radio, writing plays which included *The Gold Watch, Night of the Wolf* and *The Slide*. It was *The Slide* that drew him to the attention of the *Doctor Who* production team, then led by producer Innes Lloyd and script editor Peter Bryant. After an unsuccessful attempt to get *The Slide* made as a TV play (it was considered uneconomic), Victor was attached as a script editor and found himself working on *Doctor Who*.

"I can't remember the exact chronological order of events there, but I know that first of all I became an assistant script editor, and then full script editor," Victor Pemberton said. "I worked on *Evil Of The Daleks*, which I think David Whittaker did. Then there was *Tomb Of The Cybermen*, with Kit Pedler and Gerry Davis. We had great fun producing that one. I remember we introduced those little Cybermats. They were entirely Kit's idea, because he was a great scientist and a very scientifically-orientated man, and in a way they almost wrote the thing around the Cybermats. The special effects team actually built them, but they came to us for the idea. It was quite a spooky story, because all the Cybermen were in ice tombs and they came back to life – like *Frankenstein*. But the Cybermats were better and in those days, they would have made lovely toys and we used to play with them – we had fun!

"Still, we had to work hard as well. Continuity was the most important thing, and of course the science and drama had to mix. You have to get the construction right and if it isn't, you have to get the writers in and thrash it out with them. I think in a case like *Doctor Who*, a script editor and assistants are very necessary, especially with Kit Pedler, who was so very technical. The dramatic line was kept, because we had to tell the story and you couldn't have something that is too technical, in case it's boring – you must keep the story going."


A scene from* The Tomb of the Cybermen*, featuring the very popular adversaries of the Doctor, and scripted by Pemberton.

IN FRONT OF THE CAMERA

Although he was credited as script editor on *Tomb of the Cybermen*, Victor Pemberton worked on other stories, starting with *The Moonbase*, in which he played a member of the Moonbase crew, as well as looking after the script.

"Two of us worked on that with Peter Bryant, although I can't remember who, I'm afraid. It was all about people's veins suddenly being brought out onto their faces and I remember spending two hours with make-up every morning, having these ghastly veins painted on our faces. I played an astronaut on the moon, and we were exploring when something nasty overtook us and I died the most hideous death I know.

"After that I had a break, and then came back for the Dalek story. Innes Lloyd asked me back I remember, and we did *The Ice Warriors* with Peter Barkworth. None of us thought he'd do it, because *Doctor Who* didn't seem his cup of tea but still he came. It was the same job with the Yeti story. Assistant script editor. We usually came in to do additional dialogue when the writers weren't available. It was always last-minute hitches and it's quite a nerve-racking business being an editor, because you must learn to be an instant writer, especially during rehearsals.

"I've always felt very deeply about the world and I think *Doctor Who* is very important for that. I know Verity Lambert, who first created *Doctor Who*, was very keen to bring this element out. It's television with a conscience. A moral, although I don't think a TV is there to lecture people. If there's a message, fine, and if a writer feels strongly enough fine – but *Doctor Who* is entertainment with a capital 'E' and that, I think, is why it has survived for so long. It is a fascinating idea, fascinating format and characters and a great deal of artistry from all sections – writers, producers and directors and actors – it's a great team effort. It also relies heavily on the personality of the Doctor and his assistants. As you know, in my episodes I had the task of writing out Victoria (Deborah Watling), because it was her last show, and that's difficult to do. It is very difficult for writers to do transformations but it's also a challenge, and that's what writing's all about."

FROM SCRIPT EDITOR TO WRITER

Was it his duties as a script editor that allowed Victor Pemberton to pen *Fury From The Deep?* "Well, I actually left script editing the show, because in those days script editors weren't allowed to write for it, and I was more interested in writing material. So off I went and then they asked me to write a serial I called *Colony of Devils*. In many ways it was *The Slide*, the same sort of idea. But it came at a time when North Sea gas fields were just being discovered and I thought it would be wonderful to create a kind of sinister story around these gas fields. Natural gas being pumped out through the pipelines affected some seaweed, which turned nasty and produced this foam and gas that came through people's gas ovens and affected them. It was helped along by two very sinister people, Mr Oak and Mr Quill, who became a sort of evil Laurel and Hardy, one always talking, the other silent. They were the accomplices of the kind of root centre of the nasty organic creature.

" I felt the risky thing was for the children – how far we could go with horror. I remember there was a *Times* article all about *Doctor Who* at that time, asking just how far the programme could go to draw the line between adult and children's entertainment. In those days, they thought, we were scaring the pants off the kids, when in fact we were getting letters saying they loved it all – kids like to be scared. A lot of Quill and Oak's stuff was toned down, though, because they wore these boiler-suits and looked like ordinary people who knock on your door. I remember that the one who spoke was terribly polite and really quite chilling.

"The only thing I didn't like was that they changed the title. To me, *Fury From The Deep* smelt of a Hollywood 'B' movie but I guess Peter Bryant, the producer, liked it."

ON RECORD

Was it Victor's writing ability as a radio writer or his past association with *Doctor Who* that earned him the commission, when Decca Records decided to venture into *Doctor Who* audio stories with the Argo Records release *Doctor Who and the Pescatons*?

"Well it was a long time after. I think it was also the first time I worked with Tom Baker. The man at Argo who did it was Don Norman, who certainly knew I'd done *Doctor Who* before, but also knew me because his agent used to be mine as well. It was purely a matter of knowing my work and needing someone who could do it quickly. However, they didn't really know what to do and ideas were thrashed out by myself, Don and Tom at a visit to Tom's house."

Once again, the story was sea based. Why? "I feel there's a great deal of menace in the sea, I've always felt so. Even as a kid, I used to stand down on the seashore at Brighton or Southend and watch – during winter – the waves smashing against the rocks and thinking it's menacing. It's so very big and so very wide and so very everything. "

Were there ever any thoughts of adapting *The Pescatons* for television, or maybe Victor had other ideas for *Doctor Who* scripts.

"No, I don't think *The Pescatons* would work on television; they were too big and really only for records. I did once get approached by Anthony Read to write during the end of Tom Baker's years on the programme, but I was working at the time and sadly had to say no. Although I wouldn't have liked to be a regular writer for the show – no author likes to be thought of as having just one idea and re-using it every so often – but I'd like to do just one more. If they asked tomorrow, I'd probably say yes, if I was free. But I have to say my main interests would be Earth-bound science fiction stories; I'm not a distant planet person."

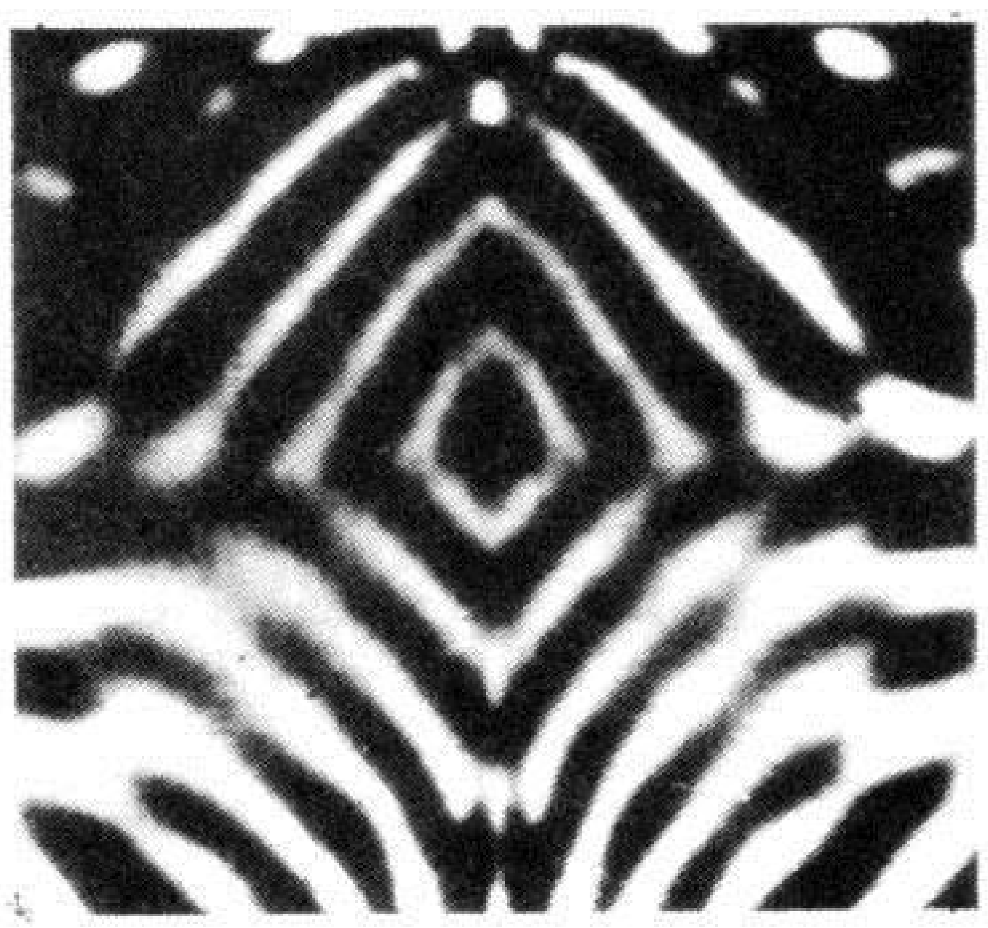
INTO PRINT

Shortly coming out is Victor's long awaited novelization of *Fury From The Deep* from Target. Victor says he would have liked to have called it *Colony of Devils*, but it stays as per the televised version. "It ought to be out early in 1986, I think – the publishers are very enthusiastic – almost as much as I am. I've not written a book before, and I think *Fury* will make a very good book, I've always thought the story rather exciting. As I've got the scripts, I can play with the dialogue and make the book very descriptive. Then I'm off to Nigeria to teach and then New York, to help in a television workshop."

Fury From The Deep *is currently scheduled for release in hardback in May 1986, with the softcover version coming out around Christmas.*

Our thanks to Victor Pemberton for talking to us, just before heading for Nigeria. ◆

MATRIX Data Bank



MYSTERY COMPANION

We start this month in East Sussex with Jonathan Dyer. He draws our attention to *Timelash*, in which it is suggested that when the Doctor, in the guise of Jon Pertwee, visited Karfel, he was accompanied by someone else as well as Jo Grant. Jonathan wonders who this strange other person/people might be. Well, the answer depends on your interpretation of what was actually said.

On leaving the TARDIS, the Doctor introduced Peri to Tekker who smiled and commented "Ah, only two of you," to which the Doctor replied, "Yes, I'm travelling light this time". Now does the *this time* relate specifically to his previous visit to Karfel, or to his travelling generally (bearing in mind that immediately prior to Peri's arrival he travelled with Tegan and Turlough). Also does Tekker's comment imply that he expected more than Peri from knowing the Doctor's habits, or from disappointment that the Borad would only have Peri and no other potential mate?

If we decide that on the last visit, the third Doctor *was* with Jo Grant *and* A.N. Other, then what was the identity of this person or people? It could be a never-seen character picked up in another never-seen story and deposited likewise. Alternatively, it could be one of the UNIT men like Sgt Benton or Mike Yates having a quick trip in the TARDIS. Whichever, it is not a question to which an answer is immediately forthcoming as in his novel, Glenn McCoy avoids (probably quite rightly) the entire question.

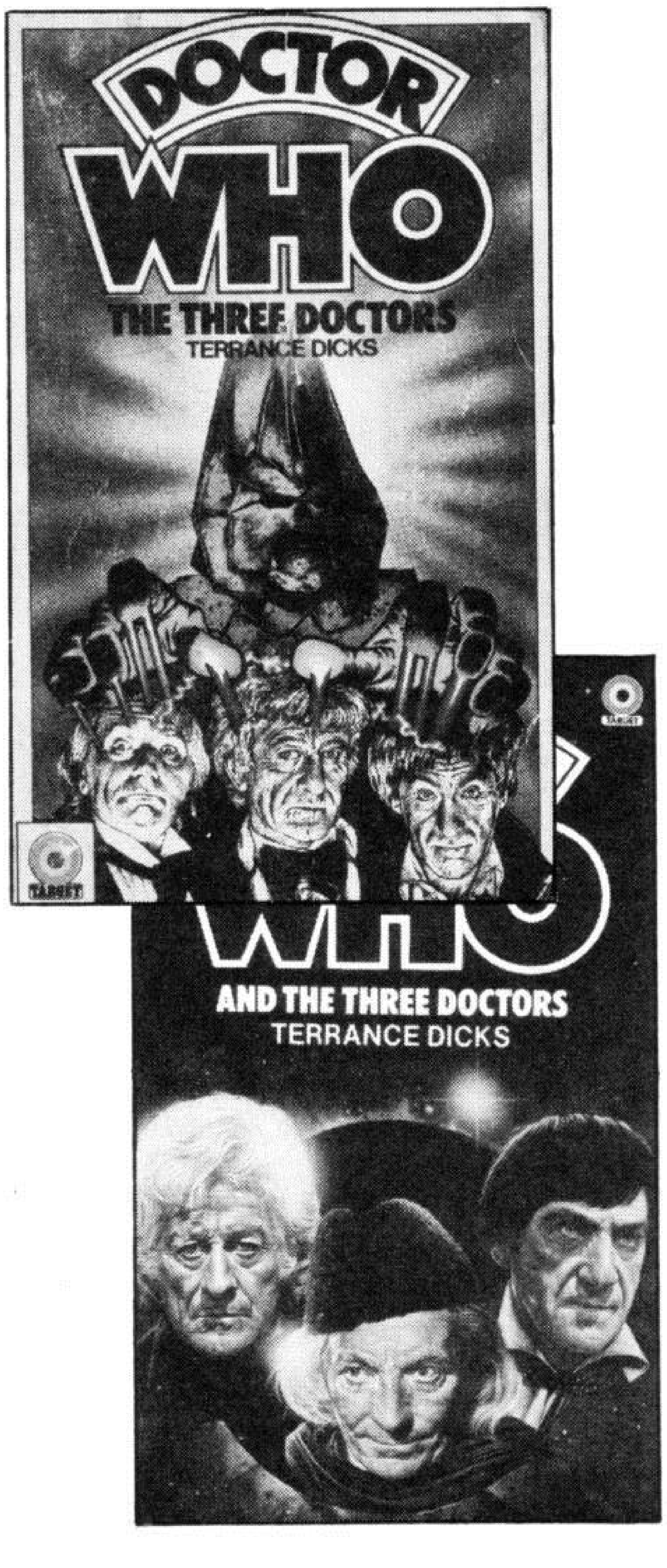
COVER STORY

Who's next? Oh yes, hello to Tim Hibbert of Manchester and his mum. Tim's question concerns Target books and their titles. He has two copies of the novel of *The Three Doctors*, one with Omega shooting orange fire into the Doctors' heads, the other with the faces on a planetary background. However, says Tim, why does Version One have a different title to the second version? The first issue is called *Doctor Who – The Three Doctors*, whilst the second is called *Doctor Who And The Three Doctors*. Good question, Tim, I don't know the answer, except that when it was reprinted with the new cover, Target clearly preferred sticking the *'And'* in so that it fitted the rest of the series. That said, *Death To The Daleks* is also minus an *'And'*, as are all the recent novels (quite right, too, as *Doctor Who and the Earthshock* would sound silly). As for differences, Tim also wonders why the novel of *Revenge of the Cybermen* has an *'And'* on the spine but no *'And'* on the cover (an 'armless question I think). Simply because there isn't room on the cover, Tim – you try sticking *And* on that cover!

THE DOCTOR'S NAME

Jeff Munay, who appears to live in America, though he doesn't say where, brings up that old chestnut of the good Doctor's real name. He says that in **issue 102** *of this magazine it stated on this very page that we will never know the Doctor's real name. True. Jeff also says that in* **issue 79** *Richard Landen states that 'most fans know that the Doctor's name is a mathematical formula'. Ah. True, he did say that. However, it seems Richard got it a little wrong. The formula was one used in Malcolm Hulke and Terrance Dicks' original version of* The Making of Doctor Who *as a Time Lord method of identifying the Doctor. It is not a name really, but his Academy Graduation symbol.*

All we do know about the Doctor's true name is that, according to him, it is unpronounceable. Still, maybe he's just being evasive, as all other Time Lord names seem terribly pronounceable – Rassilon, Andred, Gomer, Borusa, Flavia et al. To reiterate what was said in **issue 102,** *Theta Sigma, used in* The Armaggedon Factor *was his nickname at the Academy, according to the easily pronounced Drax. In fact the only Time Lord with a reasonably difficult name was Romanadvoratrelundar (try saying that after a double Martini) – does this mean that as she shortened it to Romana that Borusa is really Borusadvoratrelundar or some such tongue-twister?*



TEASER TIME

Finally this month – it's poser time. Back in issue 106, I asked you to tell me the connection between a supposed god, the supposed Devil and a mad professor. Did you guess it right? The answer was of course *'Atlantis – destruction of, responsibility for:'* The supposed god? None other than Kronos the Chronavore, who got a bit narked by the Master and sank it in *The Time Monster.* The Devil – dear old Azal of course, who told us that his race of Daemons were disappointed and metaphorically screwed Atlantis up and threw it into the rubbish bin as a failure. The third was the madman Professor *'Nuzink In De Vorld Can Stop Me Now'* Zaroff from *The Underwater Menace*, who let in the oceans of the world and blew it apart – and himself thankfully. Now if you guessed that one – try this. What is the connection between Omega the Renegade, Field Marshal Styre and Mestor the Magnificent? And before looking for the answer, note the wording of the subjects!

Till next month . . .

Gary Russell

Here's the moment you've all been waiting for – the results of our Season 22 Survey! They've been compiled by Gary Russell from a massive reader response and presented here with his observations and comments.

Check up whether your favourites were placed in their categories . . .

Season #22 survey results

Those of you who used the form we printed in **issue 102** (and also a great number of you who did not) included your ages on your entries. So it was interesting to note the way viewers of different ages voted in certain categories.

Whilst the Rani's win as **Favourite Villain** (note the spelling, eagle-eyed form-users) was by a massive majority, and Kate O'Mara was highly placed in **Favourite Newcomer,** the actual *Mark of the Rani* story in which she appeared fared none too well. The lack of action and stress on lengthy dialogue obviously meant it wasn't a great hit with, say, the under twelves, who tended to prefer the action of *Attack of the Cybermen* or *The Two Doctors.* The 12-16 age bracket tended to vote *Mark of the Rani* quite high – perhaps because this is the age at which education concentrates on history as a subject and creates in some a strong liking for the topics. Another surprise was the very low placing of *Vengeance on Varos* which, it seems, appealed to very few, although Philip Martin did well in the **Favourite Newcomer** section. *Varos,* it seems, was this year's 'loved it or loathed it' story; on average it was voted first or second, or fifth or sixth but rarely appeared around the middle areas.

Every story was voted first and last at least once – and although *Timelash* came last eventually, *Rani* actually got more last placings overall. To return to the question of ages, it seems that the 5.20pm time slot suited our older readers more than the younger (and therefore newer) viewers, some of whom can only remember *Doctor Who* on a weekday around the 7pm mark. But our older readers' choice may be based on nostalgia here, rather than practicality, as again many of them professed a preference for videoing stories and then watching them later, making the actual transmission time irrelevant.

If every story had its fair share of unequal voting (i.e. one person's first is another's last) why is it that the Rani or Sil appealed so much in individual categories, when the stories they appeared in were not so well liked? One voter put it down to the idea that every story was so good it was hard to put them in order of merit (and we outlawed equal-placing, partly because it's a cop-out and partly because the computer complains!)

If that was so, why is the margin between the *Varos* story and the *Timelash* story over 500 points? *Timelash* on the whole was unaffected by the age difference. One story however that crossed the age barrier (and a very clear barrier it was this year) was Eric Saward's *Revelation of the Daleks.* The younger viewers loved it (and all this is based on comments included with their voting forms) for the Daleks romping around at the end, shooting everything and Davros (always popular), whilst the older readers loved it for exactly the same reasons, plus the humour of the plot. For two years running now, the Daleks have walked, or rather peddled off with the winning votes in the top story and **Favourite Villain** categories – a sure sign that if treated with the respect as a menace they deserve, Daleks are still the most popular and imagination-capturing monsters on TV today.

The Cybermen, of course, were popular as ever but although getting third placing (admittedly, as a race of *monsters* the Morlox and Sil's race were hardly competition) the Sontarans got a bit of a battering – their return was not universally welcomed. This was generally put down to the slightly un-characteristic attitudes of Stike and Varl and also the face masks which were too floppy and, according to one viewer, like balloons with holes in them!

Apart from the story categories, there were other things to vote for. Five new categories came into play this year. Firstly, **Favourite Newcomer,** which Colin Baker was always likely to win, having gone down particularly well with viewers, although one did comment that he found the Doctor's overpowering nature a little frightening. The recommendation that came out of this voting was an all-round request to get rid of the costume!

The next new category was the long-requested **Favourite Musician** which has been in demand since the introduction of these surveys, back in 1981. However, despite that, a large number of people opted not to vote and so it may not be a repeated category next year.

The **Favourite Doctor** category was won, hands down, by Tom Baker. Peter Davison certainly took me by surprise though, with his second placing, considering his short period with the programme. And after one season, I don't think Colin Baker can really be too upset at his position either.

Favourite Target Paperback had nothing to do with Season 22, so I was delighted that so many people responded and it is very heartening to see Terrance Dicks topping the list by some considerable margin, although the popular and talented Ian Marter was a good second.

FAVOURITE NEWCOMER TO DOCTOR WHO

1. **Colin Baker** *(The Doctor)*
2. **Kate O'Mara** *(The Rani)*
3. **Sarah Hellings** *(Director – Mark of the Rani)*
4. **Philip Martin** *(Writer – Vengeance On Varos)*

FAVOURITE SUPPORTING CHARACTER

1. **The Second Doctor**
2. **Peri Brown**
3. **The Rani**
4. **Davros**

Results

Finally the category people loved or hated: **Hall of Fame,** in which we asked you to nominate your favourite person connected with the show at any time during its twenty-two-year history. Naturally enough, the diversity of nominations was as long as Tom Baker's scarf, but amongst the notables: Terrance Dicks, Barry Letts, Verity Lambert, Sydney Newman, Malcolm Hulke, Eric Saward, Elisabeth Sladen and Nicholas Courtney. And of course each of the Doctors. Still, the winner was just that, by a massive lead.

Finally, a little dig at the 87 readers who ignored the instructions and only voted for one story in the main section, instead of putting them in order of preference – it meant that your votes were invalid, as that section requires a system of points to tot it up fairly. (The story you voted first got six points and the one you voted last got one point.) Anyway, on with the results. I've listed the top four in the non-story categories (except, obviously, in the **Favourite Doctor** one) and in **Favourite Villain,** as the results between Lytton and Davros were separated by only two votes and it seemed a little sad not to give the mad creator his due recognition.

FAVOURITE VILLAIN

1. **The Rani**
2. **Sil**
3. **The Master**
4. **Lytton**
5. **Davros**

FAVOURITE MONSTER

1. **The Daleks**
2. **The Cybermen**
3. **The Sontarans**
4. **Sil**

FAVOURITE DOCTOR

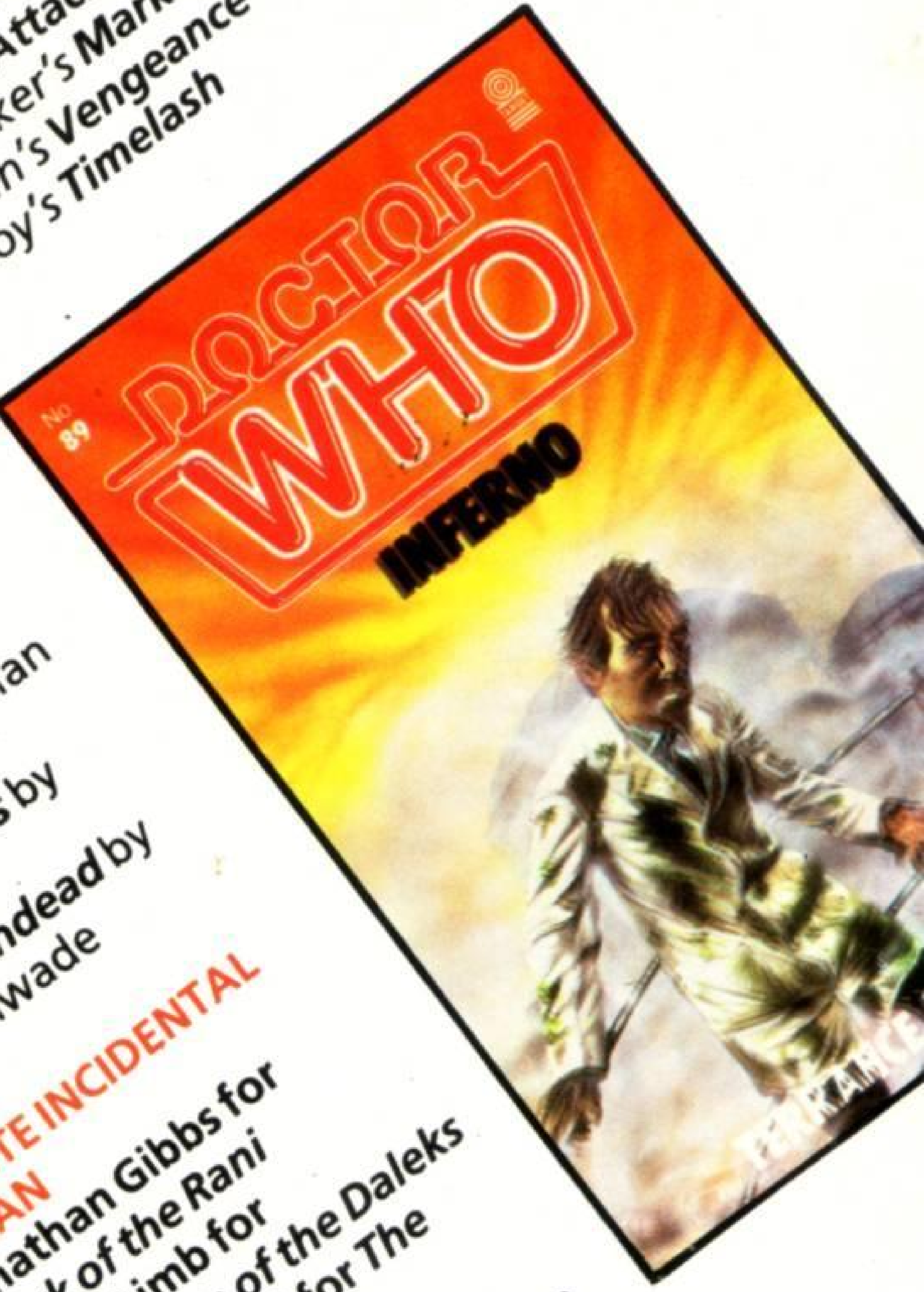
1. **Tom Baker** (4th)
2. **Peter Davison** (5th)
3. **Jon Pertwee** (3rd)
4. **William Hartnell** (1st)
5. **Colin Baker** (6th)
6. **Patrick Troughton** (2nd)

HALL OF FAME

1. **William Hartnell**
2. **Robert Holmes**
3. **John Nathan-Turner**
4. **Tom Baker**

FAVOURITE STORIES

1. Eric Saward's **Revelation of the Daleks**	3,515 points
2. Robert Holmes' **The Two Doctors**	3,161 points
3. Paula Moore's **Attack of the Cybermen**	2,852 points
4. Pip & Jane Baker's **Mark of the Rani**	2,528 points
5. Philip Martin's **Vengeance on Varos**	2,512 points
6. Glen McCoy's **Timelash**	1,917 points



FAVOURITE TARGET PAPERBACK OF 1984

1. ***Inferno*** by Terrance Dicks
2. ***The Dominators*** by Ian Marter
3. ***The Highlanders*** by Gerry Davis
4. ***Mawdryn Undead*** by Peter Grimwade

FAVOURITE INCIDENTAL MUSICIAN

1. **Jonathan Gibbs for *Mark of the Rani***
2. **Roger Limb for *Revelation of the Daleks***
3. **Peter Howell for *The Two Doctors***
4. **Malcolm Clarke for *Attack of the Cybermen***

OFF THE SHELF

First, it's off to Dorset to find out all about Who Dares and their front man – top artist Andrew Skilleter. Andrew, as you are probably aware, is the most regular cover artist for Target's range of *Doctor Who* books, and recently branched out into the famous profile prints, calendars and, (as readers of **Doctor Who Magazine 105** know), bookmarks.

Now out are the first two books published by Who Dares publishing and – not surprisingly – they are based around artwork. The first of these is a tome entitled *Frank Hampson – The Man Who Drew Tomorrow* and is a full guide to the life and work of the man who created *Dan Dare – Pilot of the Future* for *The Eagle*, way back in the Fifties. It was Hampson's work that inspired a great many of our top SF writers today to put pen to paper about their own visions of the future and in fact, Kit Pedler, creator of the Cybermen, credits the Dan Dare series as direct inspiration for the creation of the silver giants of Mondas.

Although not during his peak, Hampson was commissioned to do artwork for *Doctor Who* in the mid-Seventies – for the *10th Anniversary Radio Times Doctor Who Special*. He was to draw the illustrations that went with Terry Nation's *We Are The Daleks* story, but he was unable to take it on and Philip Castle did them instead. Hampson did, however, create the artwork that introduced the *Build Your Own Dalek* section of the same magazine and that is reproduced in the book, although sadly, only in black and white. Nevertheless, it is a worthwhile book to have on your shelves. As a point of interest, viewers of BBC's *Bookmark* programme just before Christmas, will see the whole programme devoted to the book, and taking part will be Andrew Skilleter and the book's author, Alastair Crompton.

INSIDE BELLAMY

The second book is of far more direct interest to pure *Doctor Who* fans. Called *Timeview* and written by Andrew Skilleter, with a commentary by David Bellamy (no, not that one), it is all about the late Frank Bellamy, and is a guide through his *Radio Times/Doctor Who* artwork. Did you know that the top comic/chat-show host, Bob Monkhouse, is a great collector of Bellamy's work, and has a whole room in his house displaying material? Did you know that Frank Bellamy always drew as near to print size as possible, rather than have his work overtly shrunken? These and other interesting facts are revealed in David Bellamy's commentary. We find out that Bellamy rejected most normal methods of drawing, and listened to film soundtracks and. . . oh just about everything you could want to know about the man. Added to this, of course, every piece of artwork he did connected with *Doctor Who* for the *Radio Times* is reproduced here, and all the colour ones naturally enough in full colour.

Amongst those printed are his 'postage stamp' sized drawing used during the later Pertwee era on the actual billings, the *Colony In Space* colour comic strip or, as he preferred to call it, a continuation strip and my personal favourite (and I expect a lot of other people's as well), the *Radio Times* front cover illustration for *Day Of The Daleks*.

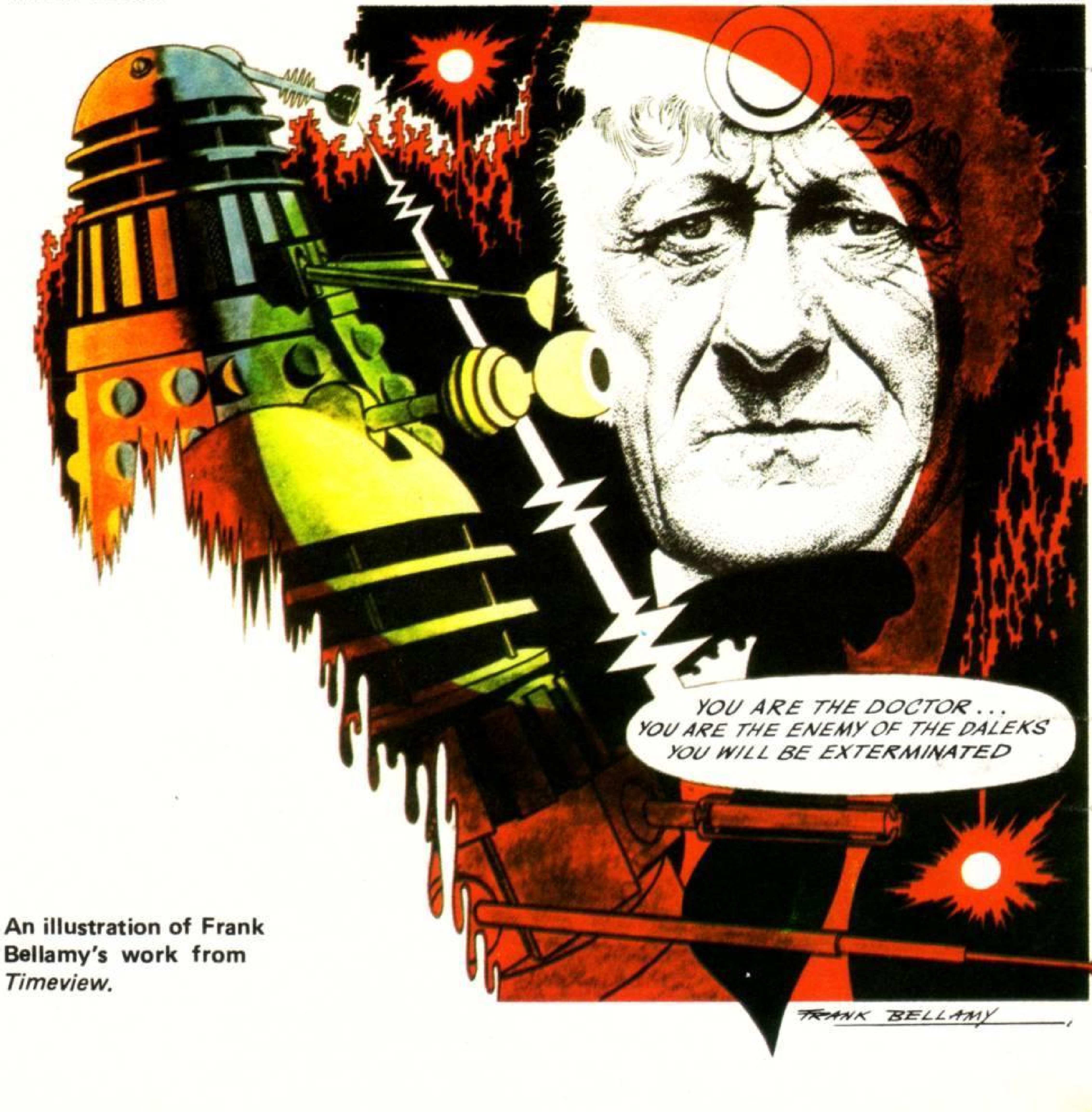
Both *Timeview* and *The Man Who Drew Tomorrow* are out now and well worth a read.

COMING ATTRACTIONS

Leaping back to W H Allen, just a quick rundown of the provisional schedule for 1986, all of which are hardback, unless otherwise stated. January sees the arrival of Pip and Jane Baker's *Mark of the Rani*, and in February you can purchase Terence Dudley's *The King's Demons*. *The Savages* by Ian Stuart Black leaps out and attacks you in March, whilst April gives us the first hardback edition of Terrance Dicks' *Giant Robot*. May sees three new books: Victor Pemberton's novel of *Fury From The Deep*, J. Jeremy Bentham's factual *Doctor Who – The Early Years*, whilst in paperback only comes Tony Attwood's *Turlough and the Earthlink Dilemma* novel – with Mark Strickson's introduction. And June brings (at long last) Alison Bingeman's *The Celestial Toymaker* novel.

Coming up later in the year are Eric Saward's *Slipback*, Donald Cotton's *The Romans*, Ian Marter's *Harry Sullivan – War of Nerves* and a guide to *Doctor Who* locations in the British Isles called *Travels Without The TARDIS* by Jean Airey. More news as it comes in!

STOP PRESS: Coming in August 1986 is a large-format book about the special effects in *Doctor Who*, written by BBC Special Effects person Mat Irvine. It will cost £5.95 and is published by Beaver Press, a subsidiary of Arrow Books, who published *The Doctor Who Technical Manual*. ◆



An illustration of Frank Bellamy's work from *Timeview*.

Who would you choose?

Tell us who *you* would cast in *Doctor Who,* for a chance to win an autographed copy of John Nathan-Turner's *The TARDIS Inside Out* . . .

◆

Now for a light-hearted contrast to the Season Survey results. We want you to imagine you are a casting director for a feature film of *Doctor Who* – with an unlimited budget!

Tell us, in a short paragraph, who you would choose to play the parts of the Doctor, a companion and a villain, and where you would film your movie. (Actors who have appeared in the series are not allowed.)

Put all your suggestions on the form below with your reasons and send it to the address below. The best entry will win an autographed copy of John Nathan-Turner's *The TARDIS Inside Out* and we'll print it, along with the best of the rest, in the magazine.

My cast for the *Doctor Who* film would be:

a: As the Doctor ....

b: As the companion ....

c: As a villain ....

My location would be ....

My reasons are ....

....

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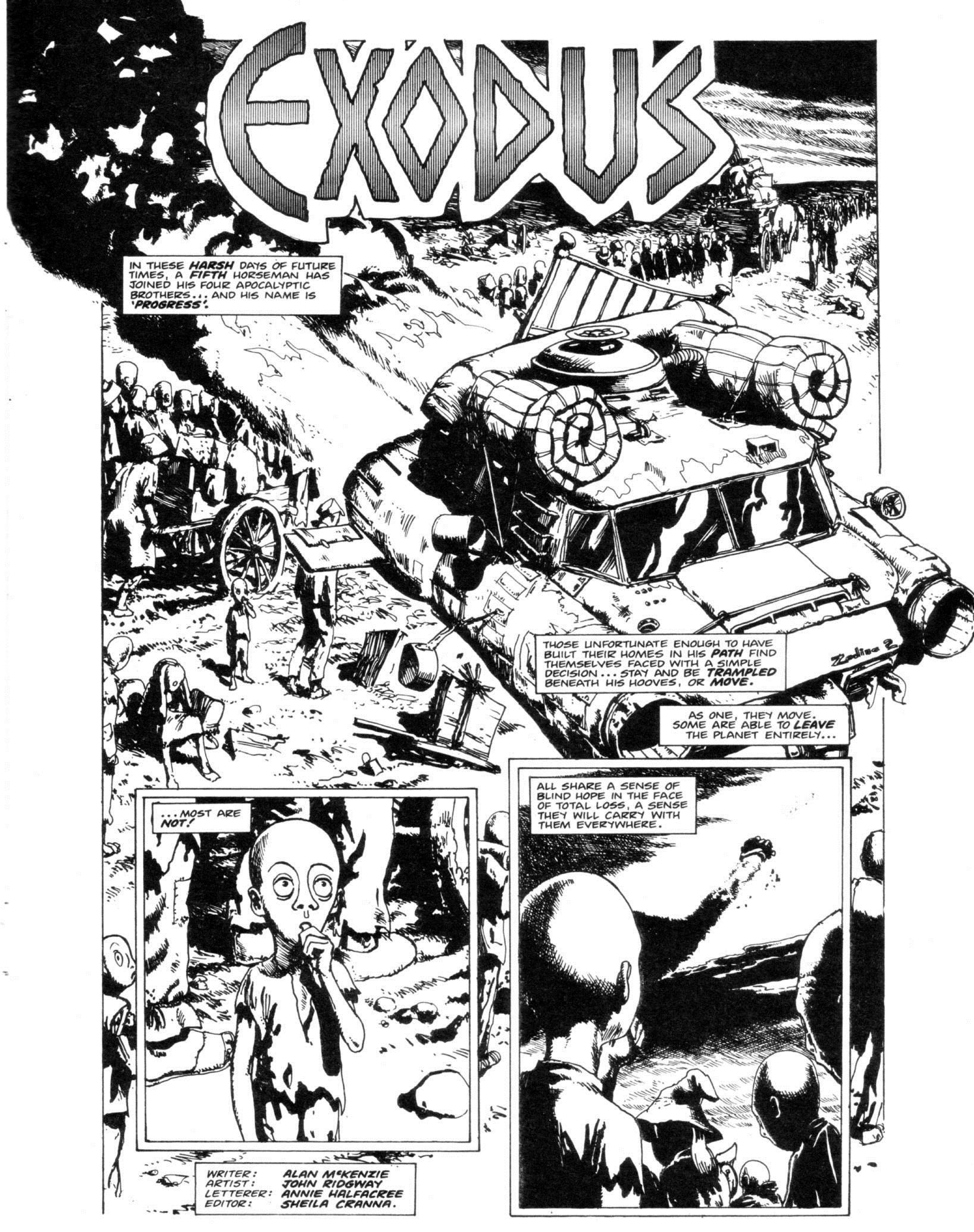
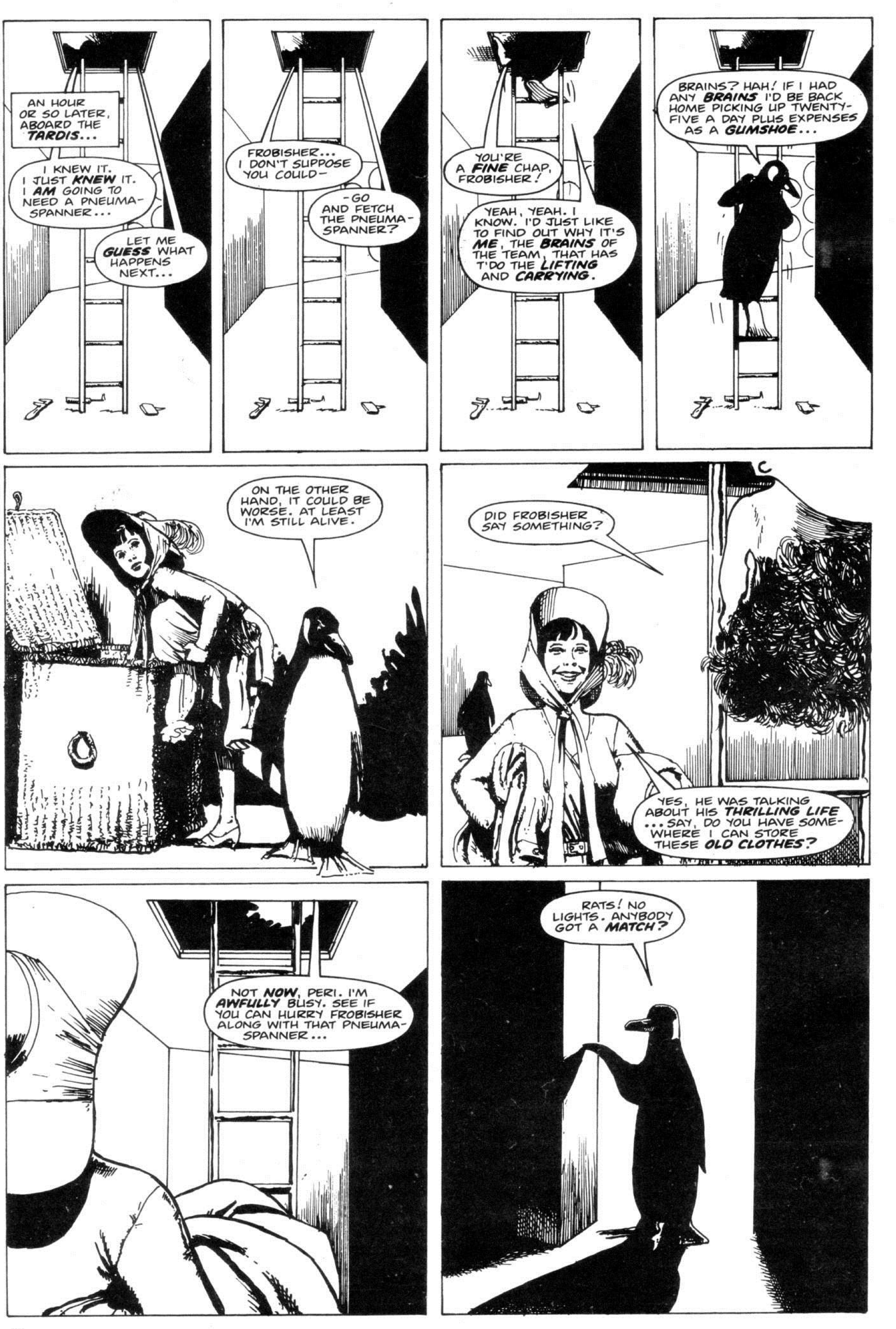
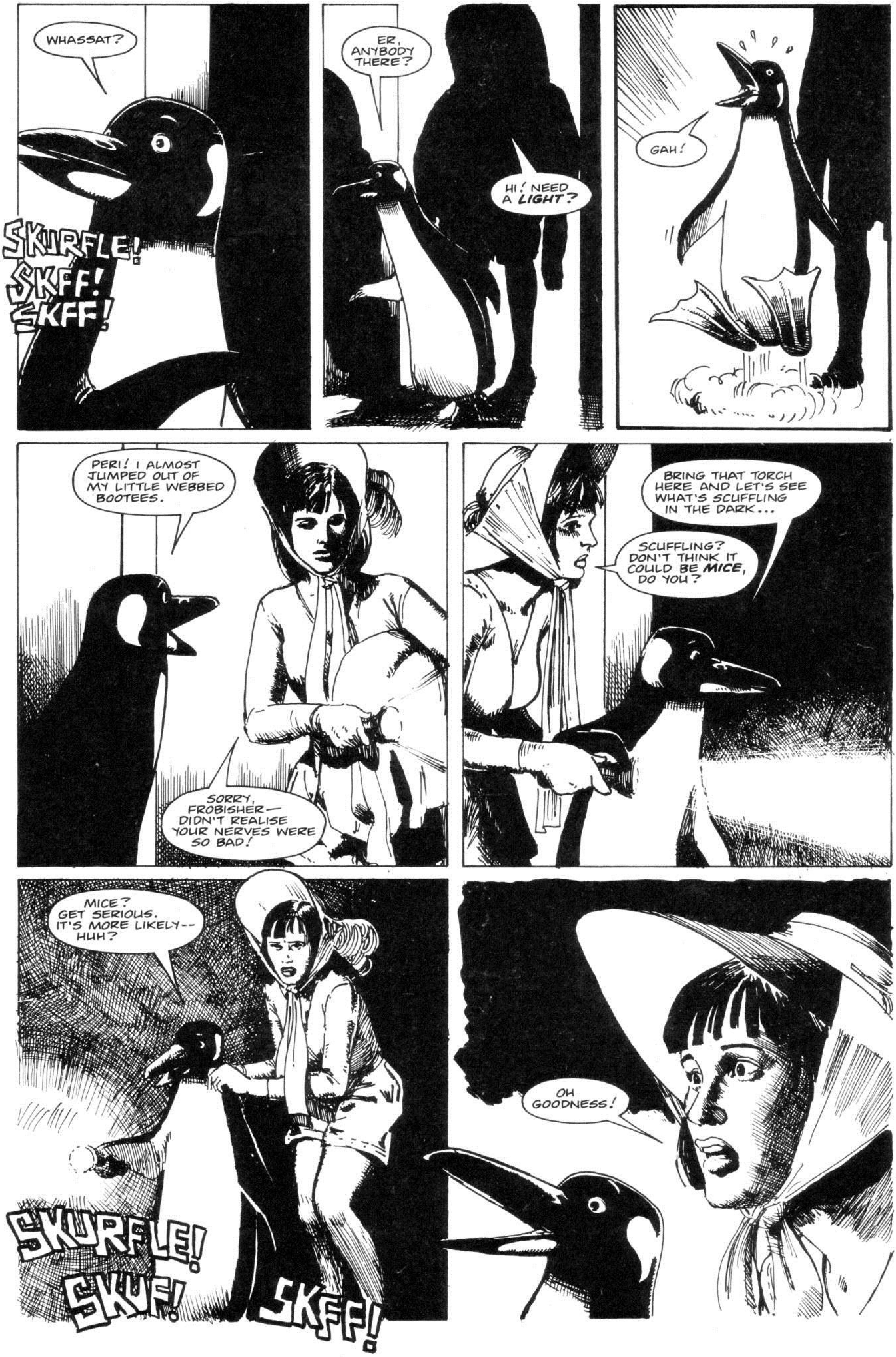
EXODUS


IN THESE **HARSH** DAYS OF FUTURE TIMES, A **FIFTH** HORSEMAN HAS JOINED HIS FOUR APOCALYPTIC BROTHERS... AND HIS NAME IS **'PROGRESS'**.
THOSE UNFORTUNATE ENOUGH TO HAVE BUILT THEIR HOMES IN HIS **PATH** FIND THEMSELVES FACED WITH A SIMPLE DECISION... STAY AND BE **TRAMPLED** BENEATH HIS HOOVES, OR **MOVE**.
AS ONE, THEY MOVE. SOME ARE ABLE TO **LEAVE** THE PLANET ENTIRELY...
...MOST ARE **NOT!**
ALL SHARE A SENSE OF BLIND HOPE IN THE FACE OF TOTAL LOSS, A SENSE THEY WILL CARRY WITH THEM EVERYWHERE.

WRITER: ***ALAN McKENZIE***
ARTIST: ***JOHN RIDGWAY***
LETTERER: ***ANNIE HALFACREE***
EDITOR: ***SHEILA CRANNA.***


AN HOUR OR SO LATER, ABOARD THE TARDIS...
I KNEW IT. I JUST KNEW IT. I AM GOING TO NEED A PNEUMA-SPANNER...
LET ME GUESS WHAT HAPPENS NEXT...
FROBISHER... I DON'T SUPPOSE YOU COULD-
-GO AND FETCH THE PNEUMA-SPANNER?
YOU'RE A FINE CHAP, FROBISHER!
YEAH, YEAH. I KNOW. I'D JUST LIKE TO FIND OUT WHY IT'S ME, THE BRAINS OF THE TEAM, THAT HAS T'DO THE LIFTING AND CARRYING.
BRAINS? HAH! IF I HAD ANY BRAINS I'D BE BACK HOME PICKING UP TWENTY-FIVE A DAY PLUS EXPENSES AS A GUMSHOE...
ON THE OTHER HAND, IT COULD BE WORSE. AT LEAST I'M STILL ALIVE.
DID FROBISHER SAY SOMETHING?
YES, HE WAS TALKING ABOUT HIS THRILLING LIFE ... SAY, DO YOU HAVE SOMEWHERE I CAN STORE THESE OLD CLOTHES?
NOT NOW, PERI. I'M AWFULLY BUSY. SEE IF YOU CAN HURRY FROBISHER ALONG WITH THAT PNEUMA-SPANNER...
RATS! NO LIGHTS. ANYBODY GOT A MATCH?


WHASSAT?
SKURFLE! SKFF! SKFF!
ER, ANYBODY THERE?
HI! NEED A **LIGHT**?
GAH!
PERI! I ALMOST JUMPED OUT OF MY LITTLE WEBBED BOOTEES.
SORRY, FROBISHER— DIDN'T REALISE YOUR NERVES WERE SO BAD!
BRING THAT TORCH HERE AND LET'S SEE WHAT'S SCUFFLING IN THE DARK...
SCUFFLING? DON'T THINK IT COULD BE **MICE**, DO YOU?
MICE? GET SERIOUS. IT'S MORE LIKELY-- HUH?
OH GOODNESS!
SKURFLE! SKUF! SKFF!

GAH!
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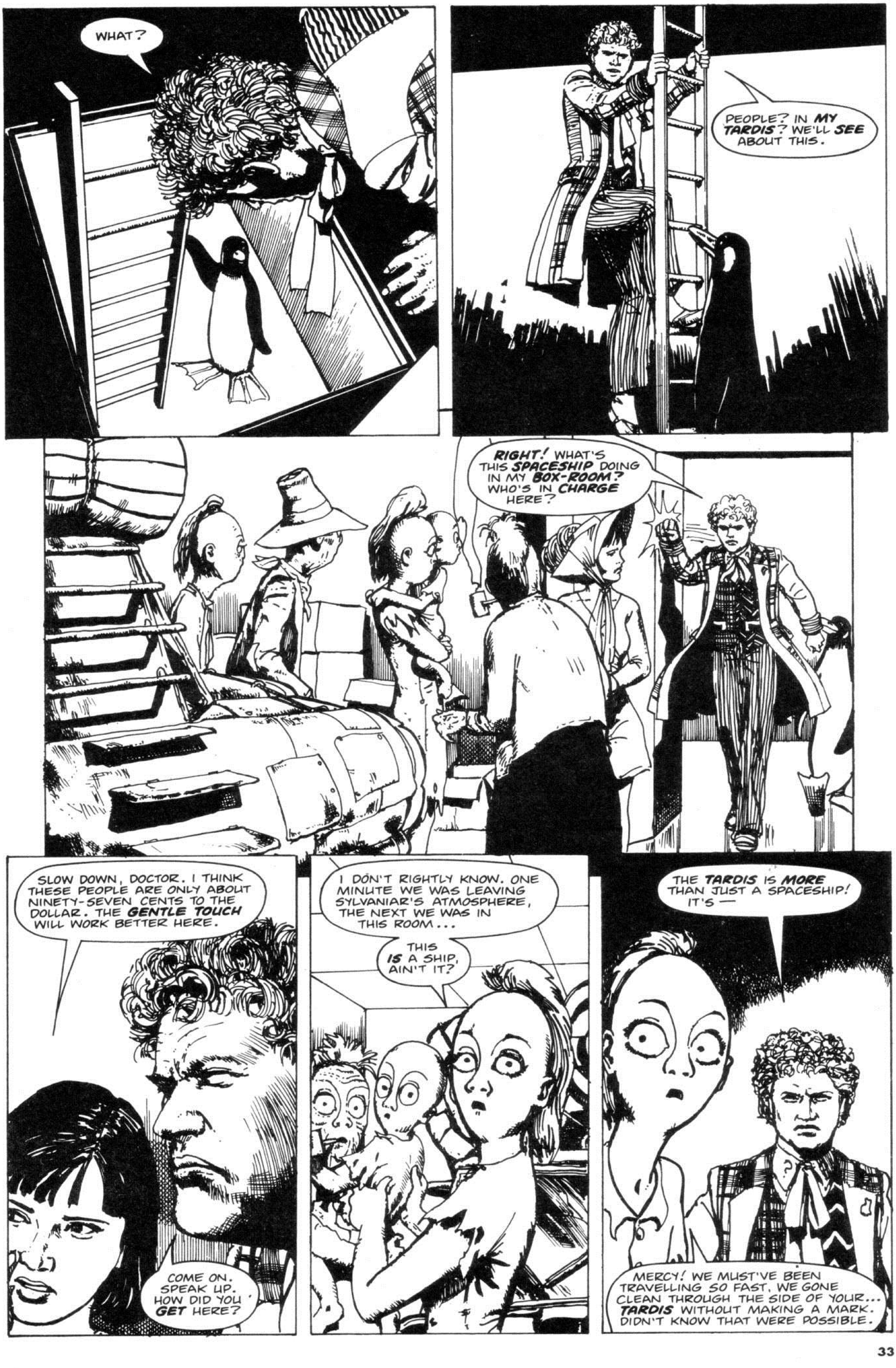
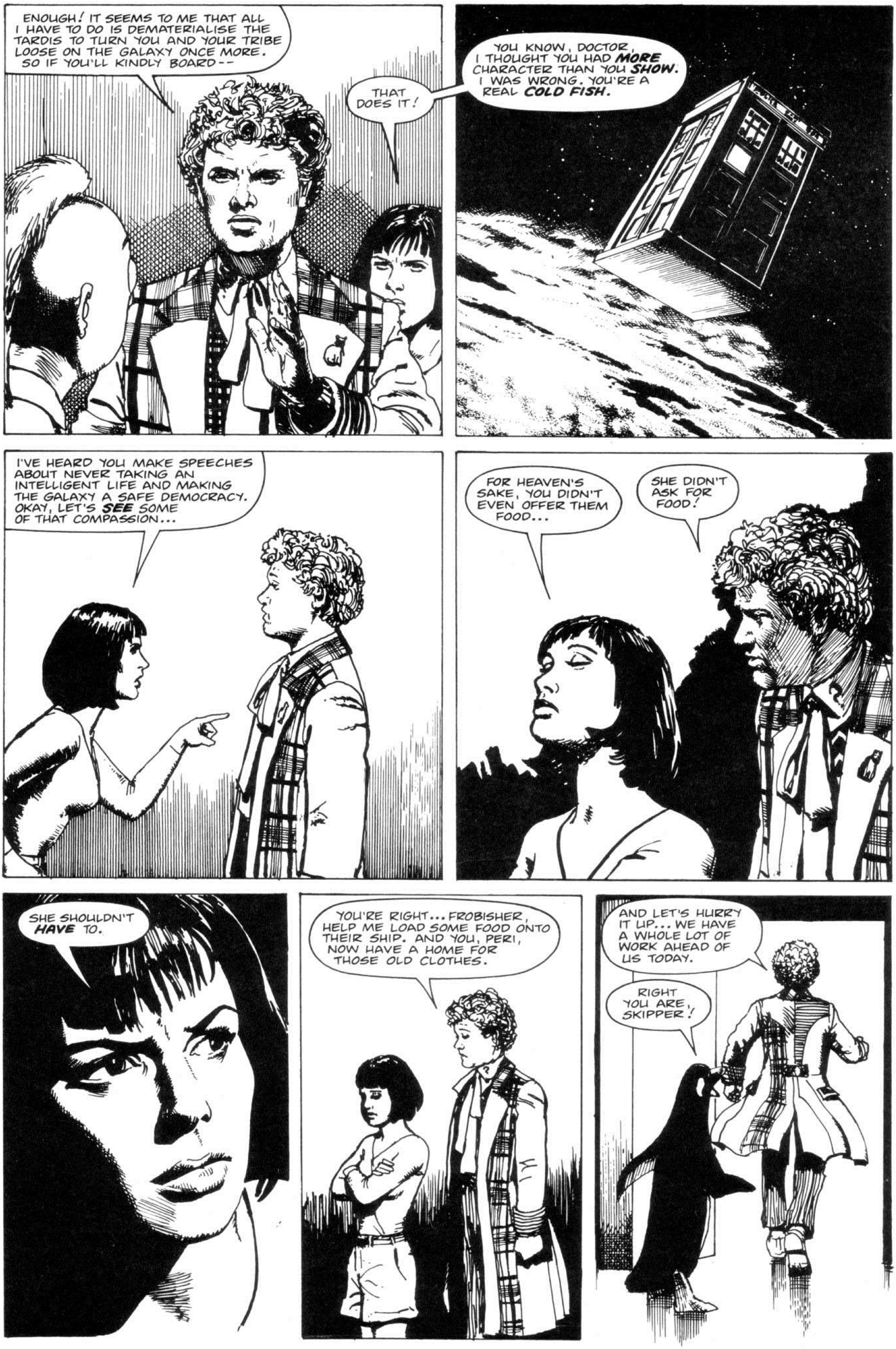
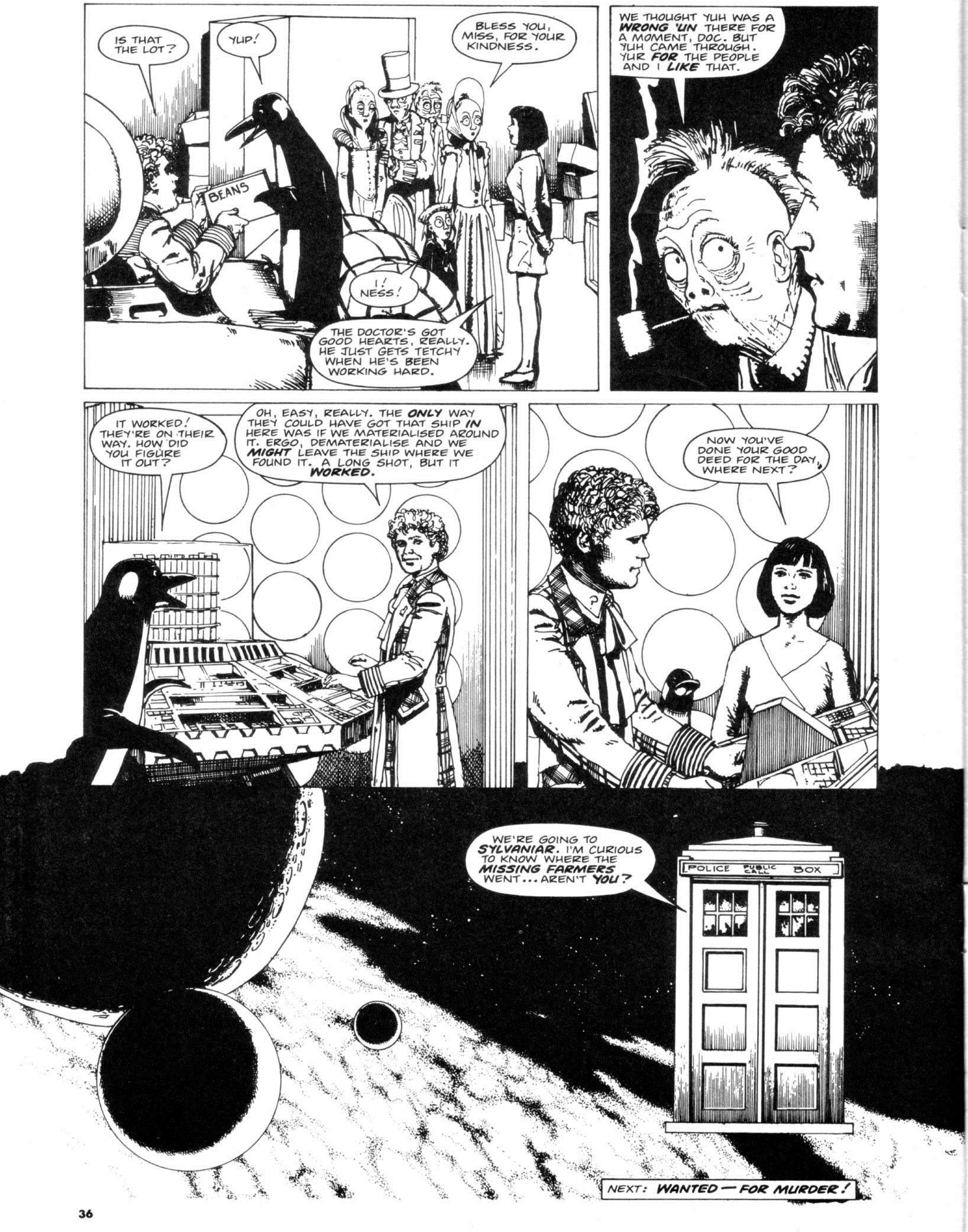
JOHN RIDGWAY


WHAT?
PEOPLE? IN **MY TARDIS**? WE'LL **SEE** ABOUT THIS.
RIGHT! WHAT'S THIS **SPACESHIP** DOING IN MY **BOX-ROOM?** WHO'S IN **CHARGE** HERE?
SLOW DOWN, DOCTOR. I THINK THESE PEOPLE ARE ONLY ABOUT NINETY-SEVEN CENTS TO THE DOLLAR. THE **GENTLE TOUCH** WILL WORK BETTER HERE.
COME ON. SPEAK UP. HOW DID YOU **GET** HERE?
I DON'T RIGHTLY KNOW. ONE MINUTE WE WAS LEAVING SYLVANIAR'S ATMOSPHERE, THE NEXT WE WAS IN THIS ROOM...
THIS **IS** A SHIP, AIN'T IT?
THE **TARDIS** IS **MORE** THAN JUST A SPACESHIP! IT'S —
MERCY! WE MUST'VE BEEN TRAVELLING SO FAST, WE GONE CLEAN THROUGH THE SIDE OF YOUR... **TARDIS** WITHOUT MAKING A MARK. DIDN'T KNOW THAT WERE POSSIBLE.

BUT... HOW'RE WE GOING TO GET OUR SHIP **OUT** OF HERE?
I WAS HOPING **YOU** WERE GOING TO TELL **ME**!
DOCTOR!
"DOCTOR"? IT WERE YOUR SORT — SCIENTISTS WHO BROUGHT THE FAMILY TO THIS IN THE FIRST PLACE, WHAT WITH THEIR EXPERIMENTING...
SPEH! MENTIN!
"AIN'T RIGHT TO GO FOOLING WITH THE WEATHER LIKE THAT. THEY STOPPED THE RAIN AND THE CORN WOULDN'T GROW. PA DIDN'T KNOW WHAT TO DO."
"SOME OF THE MEN GOT TOGETHER AND HAULED WATER FROM A LAKE A FEW MILES AWAY, BUT THAT **DRIED UP** PRETTY QUICK..."
"SO WE WENT TO ASK **HELP** OF THE SCIENTISTS AT THE CASTLE. A MAN IN SMART CLOTHES SAID THEY WERE TOO BUSY TRYING TO MAKE **RAIN** TO LOOK FOR SOME 'RUNAWAY PEASANTS'..."
"AND WHEN THE CROPS FAILED AGAIN THIS YEAR, THEM THAT **HAD** FOOD SHARED IT WITH THEM AS **DIDN'T**... OR THEY DIDN'T SLEEP NIGHTS."
"AND THAT'S WHEN FOLKS BEGAN TO **DISAPPEAR** IN THE NIGHT."
"HE HAD FOOD STAINS ON HIS UNIFORM."


ENOUGH! IT SEEMS TO ME THAT ALL I HAVE TO DO IS DEMATERIALISE THE TARDIS TO TURN YOU AND YOUR TRIBE LOOSE ON THE GALAXY ONCE MORE. SO IF YOU'LL KINDLY BOARD--
THAT DOES IT!
YOU KNOW, DOCTOR, I THOUGHT YOU HAD **MORE** CHARACTER THAN YOU **SHOW**. I WAS WRONG. YOU'RE A REAL **COLD FISH**.
I'VE HEARD YOU MAKE SPEECHES ABOUT NEVER TAKING AN INTELLIGENT LIFE AND MAKING THE GALAXY A SAFE DEMOCRACY. OKAY, LET'S **SEE** SOME OF THAT COMPASSION...
FOR HEAVEN'S SAKE, YOU DIDN'T EVEN OFFER THEM FOOD...
SHE DIDN'T ASK FOR FOOD!
SHE SHOULDN'T **HAVE** TO.
YOU'RE RIGHT... FROBISHER, HELP ME LOAD SOME FOOD ONTO THEIR SHIP. AND YOU, PERI, NOW HAVE A HOME FOR THOSE OLD CLOTHES.
AND LET'S HURRY IT UP... WE HAVE A WHOLE LOT OF WORK AHEAD OF US TODAY.
RIGHT YOU ARE, SKIPPER!


IS THAT THE LOT?
YUP!
BLESS YOU, MISS, FOR YOUR KINDNESS.
BEANS
I! NESS!
THE DOCTOR'S GOT GOOD HEARTS, REALLY. HE JUST GETS TETCHY WHEN HE'S BEEN WORKING HARD.
WE THOUGHT YUH WAS A WRONG 'UN THERE FOR A MOMENT, DOC. BUT YUH CAME THROUGH. YUR FOR THE PEOPLE AND I LIKE THAT.
IT WORKED! THEY'RE ON THEIR WAY. HOW DID YOU FIGURE IT OUT?
OH, EASY, REALLY. THE ONLY WAY THEY COULD HAVE GOT THAT SHIP IN HERE WAS IF WE MATERIALISED AROUND IT. ERGO, DEMATERIALISE AND WE MIGHT LEAVE THE SHIP WHERE WE FOUND IT. A LONG SHOT, BUT IT WORKED.
NOW YOU'VE DONE YOUR GOOD DEED FOR THE DAY, WHERE NEXT?
WE'RE GOING TO SYLVANIAR. I'M CURIOUS TO KNOW WHERE THE MISSING FARMERS WENT... AREN'T YOU?
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THE DOCTOR WHO PRODUCTION DEPARTMENT

THIS MONTH. . .

Ralph Wilton

Production Manager.

We talk to the people behind the scenes of your favourite programme. . .

On any production within the BBC, whether it's *Doctor Who* or some other drama, the production team for each episode or story consists essentially of just four people – the director, the assistant floor manager, the production assistant (of whom more in a later article) and, immediately below the director in rank, the production manager.

Like all production staff, Ralph Wilton works on many shows other than *Doctor Who* (including the latest series of *Tripods*), and sees his job as looking after the nuts and bolts of running the show, leaving the director free to direct the actors and the camera.

"We are very much the right-hand men to the director," he says. "You find the locations, you schedule the thing. You are a great organiser really."

Most episodes of *Doctor Who* are made partly on location, with a film camera, and partly in the television studio, using electronic cameras recording on video tape. Usually a story covering four episodes will involve one or possibly two weeks on location, part of the job that Ralph enjoys.

"I enjoy filming. I enjoy the fact that everyone goes out together and everyone mucks in. It's much more of a unit than when you are in a studio and everyone goes home at the end of the day."

For this part of the job, the production manager assumes the role which in a feature film would be that of the first assistant. Ralph has to make sure that permission (including that of the police), to film on the various locations has been given, make sure everyone, costume and make-up as well as actors, knows where to be and when, and to keep an eye as always on the schedule, to make sure things do not get behind.

He also does a bit of directing, particularly of crowd scenes, when the director will concentrate on the main action, while the production manager will make sure the crowd in the background is doing the right things.

It can also go further than that. "If you are really up against it time-wise, it has been known to do a sort of leap-frogging bit," Ralph explains. "The director will rehearse one little moment with a couple of artists and while he's doing that, I'm rehearsing another little moment with two other artists, which is one way of speeding things up."

He also has to deal with all the problems that taking a film crew out on location can provide.

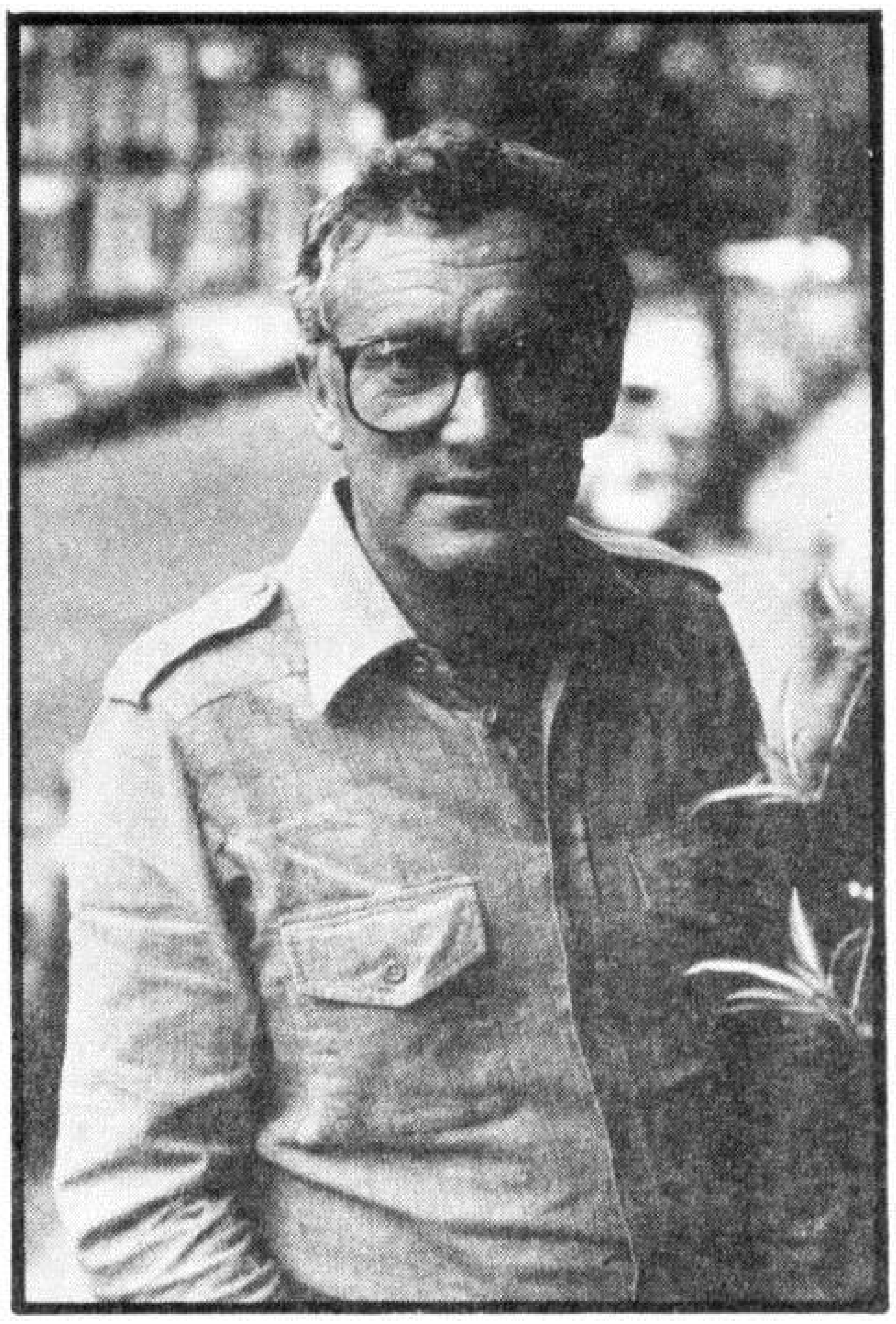
"You have to use a little charm mixed with money to try and help things along sometimes," he admits. "But if you have really done your homework as well as you can, you can avoid most of the problems. It's really a matter of being adaptable . . . But *Doctor Who* is so popular, even just the mention of it opens doors that wouldn't otherwise open."

After the filming is complete, the company move into rehearsals for the studio stage of making the programme. At this stage Ralph will be at the rehearsals seeing how the production will work when it finally does move into the studio, and he will schedule the shooting order for the studio. A four-episode *Doctor Who* will spend five or six days in the studio, and scenes are often not shot in the order they occur in the script, but in the way they use the various sets or various actors, so again the schedule is an important and often complicated document.

Working in the studio itself has its own problems. "It can be a bit hairy sometimes," Ralph admits. "There are a lot of technical things involved. Not only do the actors have to do their performance, but there are things like transformations and the appearance of the TARDIS. There can be great long changes of make-up and everybody has to be very patient, so again that is where the scheduling is very important."

The other important part of Ralph's job in the studio is to act as the link between the director and the actors. In a television studio the director sits up in the control gallery, where he can see the pictures from all the cameras (usually four or five) and select the shots he wants. This means he cannot talk directly to the cast down on the studio floor. In the studio, Ralph wears an earpiece through which the director tells him what he wants. The actors can't hear the director "which is just as well sometimes".

"Actors on the whole are very nervous and need reassuring when they are in a television studio, so you can't say to them some of the rude things the director may say about them when he knows they can't hear him. You have to be diplomatic."



The actors who appear in *Doctor Who* are part of the attraction of the show for Ralph. "I love working with actors", Ralph says, "and every actor I can think of loves to do *Doctor Who*, so they get very good casts that are very exciting to work with. You get a great cross-section of extremely fine actors."

Ralph studied chemistry at Birmingham University ("to appease my parents"), which is not the most usual start for a career in the entertainment business. "There was a thriving dramatic society at the university", he explains, "and I got involved with that."

After working in stage management in various repertory theatres and in the West End of London, Ralph was asked to work for a couple of months on a BBC show. "That was in 1976, and I've been here ever since.

"I started off as an AFM (assistant floor manager) and production manager is the next stage up, which I seem to have been doing for quite a long time now."

As for the future – "I think I would like to direct, but that means I will probably never direct, because I'm not very positive about it. I suppose my scientific training has resulted in me being a very organised person, rather than a very artistic person, so I think, leave the art to the directors and leave the organising to me."

■ **JAY DYER**

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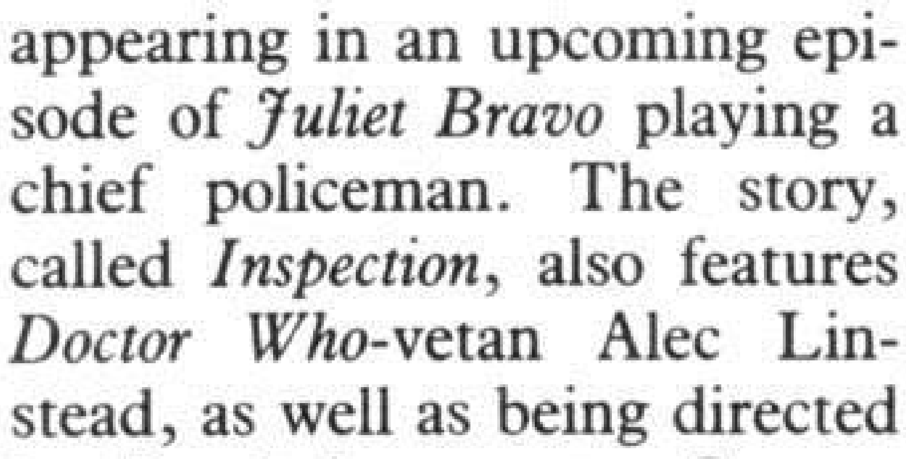
WHERE THEY ARE NOW

Some more news on what famous *Doctor Who* names are up to. Peter Davison is as busy as ever having started filming on a new seven-part series for the BBC entitled *A Very Peculiar Practice*, in which he plays a vet attached to a University. Meanwhile, his long-serving and highly popular companion, Janet Fielding, is also filming for a new BBC drama entitled *Hold The Back Page* – a series with a journalistic theme, which seems appropriate, considering Janet nearly became a journalist herself. The Brigadier, alias actor Nicholas Courtney, will be appearing in an upcoming episode of *Juliet Bravo* playing a chief policeman. The story, called *Inspection*, also features *Doctor Who*-vetan Alec Linstead, as well as being directed by *Revelation* maestro Graeme Harper. Both Ian Marter and Mark Strickson feature in the new series of *Bergerac*, for which Harper is also doing some directing, while his *Who* colleague Sarah Hellings, and Pennant Roberts have both directed for the big soap-opera *Howard's Way*. Finally, this time around, look out for a new season of Jon Pertwee's *Worzel Gummidge*. It seems he has at long last found a company willing to make more episodes.



MEANWHILE . . .

The postponed season twenty-three was to have featured the work of popular director Fiona Cumming who has been busying herself with Yorkshire's *Emmerdale Farm*. Other well known *Who* names continue to be busy, with Matthew Robinson working on *Eastenders* and *Coronation Street* and Michael Ferguson directing for *The Bill*, Patrick Troughton filming for a big new science fantasy series from TVS and one-time companion Louise Jameson appearing in *The Secret Diary of Adrian Mole*, a big hit this autumn. Meanwhile, Fraser Hines and Deborah Watling are currently touring in *Doctor In The House*.

Did You Know?

Time for another fascinating if rather useless piece of *Who* information. For the epic *Dalek Masterplan* story, director Douglas Camfield wanted to achieve the effect of weightless transportation – so he took his principal cast to film at Ealing studios where they were greeted with trampolines and an instructor, so that they could master the balance required to use the trampolines in creating the weightless effect seen in the finished episode.

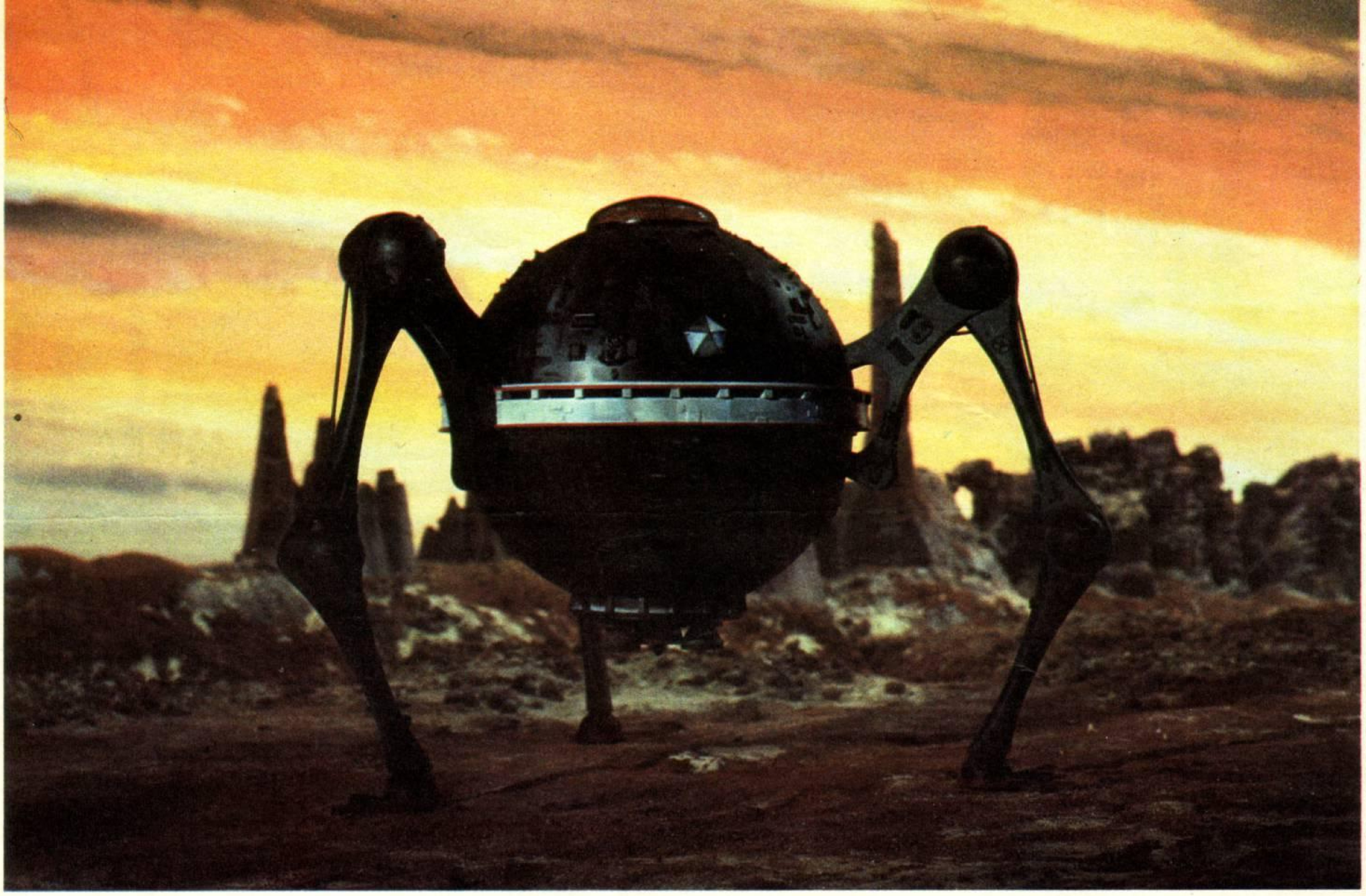
MORE MODEL KITS

Stuart Evans has announced to us that his next kit of Michael Wisher's Davros, in one-fifth scale, will be due for launch in about four months, nominally priced at around £15 – watch this space for details.

Also, of particular interest to American fans, Stuart is finalising negotiations on the third kit in his series, Tom Baker, complete right down to Tom's pocket watch chain. No price or dates yet.

DOCTOR WHO MAGAZINE

Full Circle



In Part 2 of our tour of the alien worlds of* Doctor Who, *Richard Marson continues his exploration of the otherworld settings that have made the stories so memorable . . .

Alien

Tom Baker's Doctor returned the concept of the series' lead to that of an alien. No longer was he to remain tied to Earth and still less to his position as UNIT's scientific adviser. As he told his bemused companion Sarah Jane Smith, "I am a Time Lord, Sarah, I walk in eternity". The age of the bohemian wanderer began.

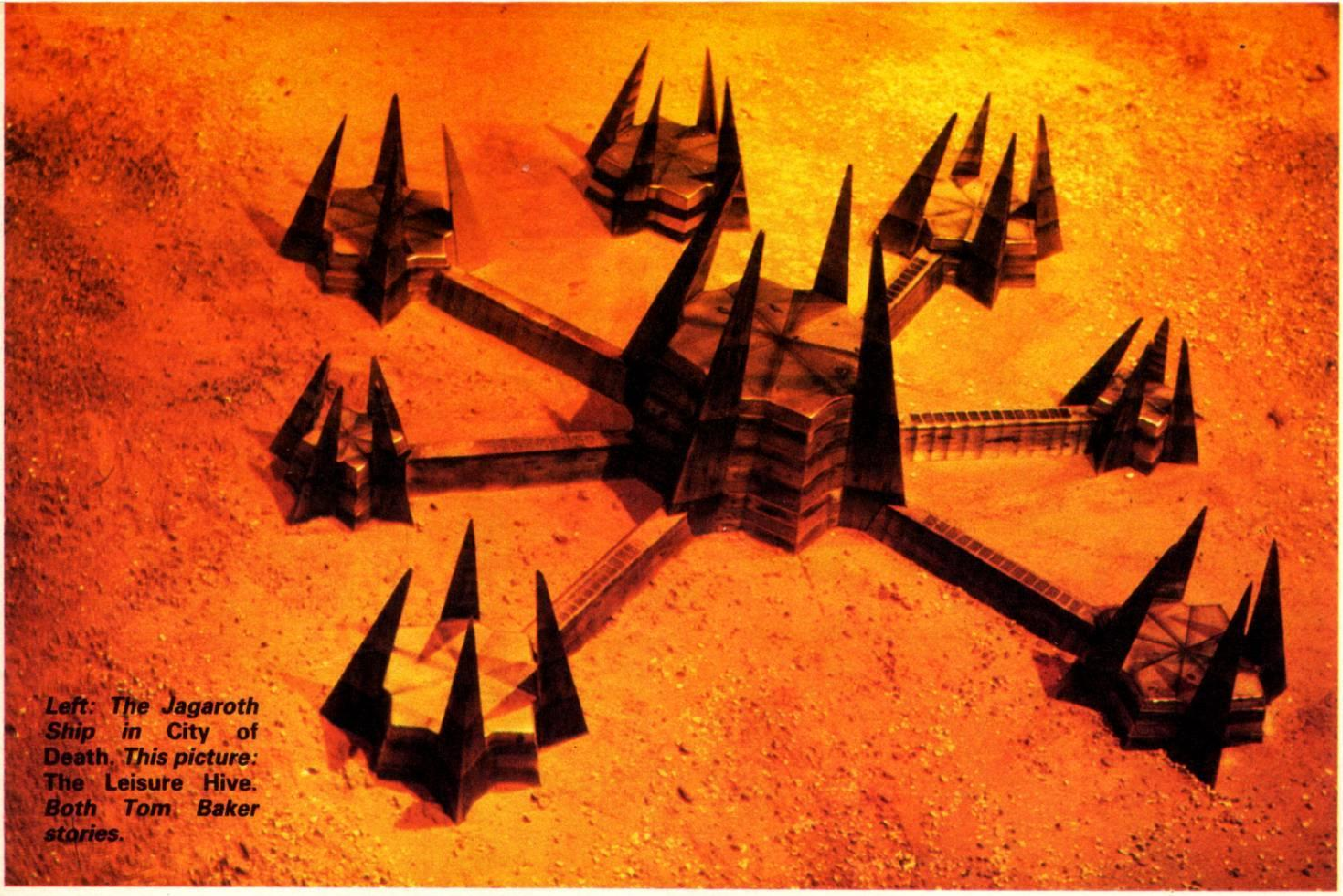
Baker's first season was still largely set in and around the confines of Earth, although *Genesis of the Daleks* saw a return visit to Skaro, as bleak as ever, and the final story, *Revenge of the Cybermen,* showed us the dark, dank and cavelike environment of the planet Voga.

Voga was interesting as far as *Doctor Who* is concerned, because it was the infamous planet of gold – a world long opposed to the dominance of the Cybermen, which spawned creatures with strange twisted bodies, long white hair and domed foreheads. Their great weapon was the gold itself, which proved lethal to the respiratory systems of the Cybermen.

Planet of Evil was the less-than-awe-inspiring title for one of the best and most convincing alien worlds of the series. Called Zeta-Minor, it was a lush, humid jungle, reeking with claustrophobia and barely restrained menace. Partly filmed in the confines of the stage at Ealing, and partly created in the studio, it was a masterpiece of sustained craftsmanship. The treatment of anti-matter in the plot made it diverse and involved enough to complement its lush surroundings. While Zeta-Minor teemed with life, the planet Karn in *The Brain of Morbius* echoed with death, as unwary space travellers were butchered to provide material for Solon's experiments. A gothic planet if ever there was one, this was a stark nightmare of flickering candles, lurking shadows and threatening skies.

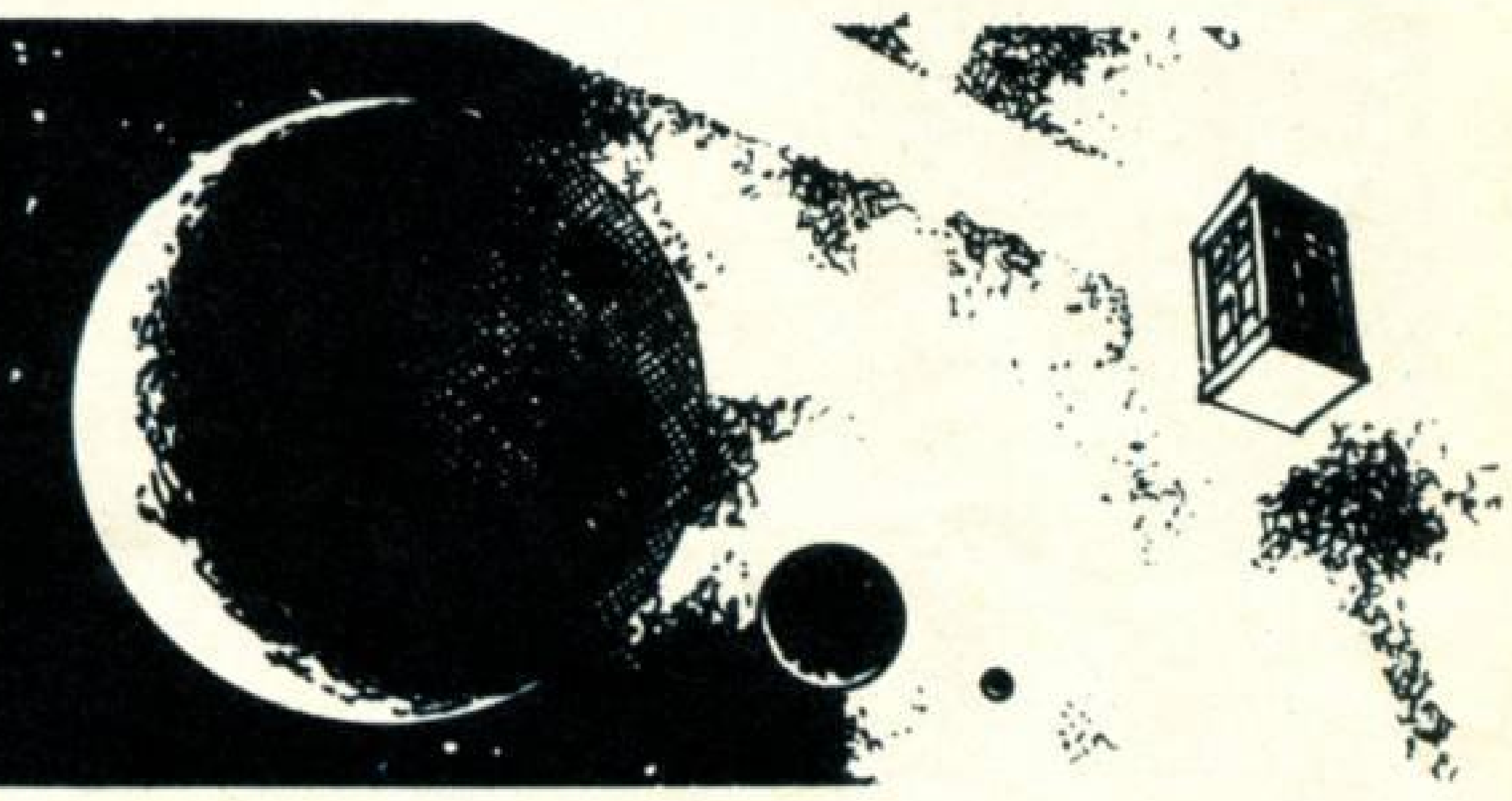
GALLIFREY REVISITED

The following season brought us to the devastated world of Kastria, a place whose barren, cold surface and empty corridors bore testimony to the tragedy of ambition that had beset the place. Luckily for the Doctor and Sarah, their stay was brief. Having left his long-time assistant on Earth, the next port of call was Gallifrey. Yes, the Time Lord's own planet once again, although this time it was rather different. The society of the Time Lords themselves had abruptly changed into one of parochial corruption and the solemn, decorous trappings of the place were very far removed from the



Left: The Jagaroth Ship in City of Death. ***This picture:*** The Leisure Hive. Both Tom Baker stories.

worlds



first, surrealistic designs seen back in *The War Games*.

In the next story, the first alien companion for years arrived to grace the series, in the form of Louise Jameson's Leela. Leela came from another jungle world, a primitive place that was being ruled by a crazy computer called Xoanon.

The next script from the same author, Chris Boucher, was entitled *The Robots of Death*, something of a minor masterpiece, both in the creation of suspense and in the depiction of a convincing alien society. Enclosed within the confines of the Sandminer, we see a civilisation which has atrophied to the extent of dependence on the robotic servants it has designed.

Intricate in its exploration of the nature of man's fear of computers and robots, *The Robots of Death* examines what happens when the robots are turned on the masters they served.

ALIEN MACHINATION

The fifteenth season saw one of writer Robert Holmes' best individual creations of an alien world. The planet was Pluto and the aliens were the unpleasant, mean-minded, penny-pinching Usurians, who grabbed what they could get and bled their citizens dry. The end result was a convincing charade of alien machination.

Unfortunately the excellence of this little outing wasn't matched by its successor, *Underworld,* a place created largely from appalling colour separation overlay and populated with one dimensional ciphers, instead of even remotely believable characters.

The Key To Time season which followed portrayed the diversity and colour of the Universe and varied its locations to maintain a vibrancy generally matched in the opulent production. This was the season which witnessed the debut of the Romana character, a fellow Time Lord to travel with the Doctor and at first something of an equal for him. *The Ribos Operation* was a rich yarn, lyrical in its dialogue, with a wealth of quirky and eccentric characters and a planet which resembled the cold, ancient portals of the city of Moscow sometime in the last century. With all the skill of the writer, again Robert Holmes, the planet was given a believable, backward social structure and even a weather system of its own – with the adventure taking place during the atmospheric depths of Icetime.

Following this came Douglas Adams' typically flamboyant four-parter *The Pirate Planet*. This was a story packed with ideas, only slightly let down by the usual bugbear of production. The time element of the plot and the strange, telepathic skills of the Mentiads might have sufficed for

▶

Tom Baker and K-9 in Full Circle.

most plots but this one included the brilliant idea of a planet which can hop about in time and space, encircling and bleeding dry other worlds unfortunate enough to fall within its path. The planet Calufrax was one such and naturally enough it was up to the Doctor to stop this barbaric practice.

FAIRY-TALE SETTING

Tara was the next port of call, and very pretty it was, too. A fairy-tale castle and a gentle plot were the background to this sly spoof of the Prisoner of Zenda story. As a result Taran society wasn't so much alien as old-fashioned and chivalrous in the same way as Elizabethan England.

Delta Magna's third moon was the scene for *The Power of Kroll,* and this was a well-executed attempt at making a *Doctor Who* world look genuinely exotic. Filmed in some expansive marshes, the visual result was hampered by the dull interior of the refinery and by the weakness of the plot itself – basically a re-hash of the primitives versus colonists cliché.

The bravura of *The Armageddon Factor* closed the season and sadly, in spite of being set on the twin planets of Atreos and Zeos, as well as the Shadow's domain, the script was more an observation of the methods of war and the politics of rank than a new investigation into another culture.

EXTRAVAGANCE

Tom Baker's penultimate season saw the alien planets become more and more extravagant, which was in tune with the development of the fourth Doctor. Skaro was back – this time even more decrepit than before, and definitely below par, while the tropical environs of *The Creature From The Pit* couldn't hide the shoddy acting and erratic storyline. Space opera closed the season, and *The Horns of Nimon* took us straight back to the literary parody, which certainly didn't advance the cause of the programme's alien worlds.

The next series, on the other hand, most certainly did and was a feast for the genuine science fiction buff as well as being one of the most original uses of the show's format since the Sixties. Chief credit for this must go to the controlling hand of script editor Christopher H. Bidmead, who claims to have written as much as seventy per cent of the season, alongside the new writers he employed. *The Leisure Hive* explored the nature of tachyonics, time experiments and genetics. It was a triumph, both as a script and as a production, with the sleek interiors of the planet Argolis contrasting beautifully with the ravaged red dust of the nuclear world outside.

GIANT SCREENS

Meglos took us to Tigella, and the giant screens which were so impressive back in 1980. The rather traditional plot was bolstered by the excellent design of the planet and some convincing acting from both Deons and the Gaztaks. The whole idea of the Dodecahedron was absorbing, and the story which it led into, *Full Circle,* was yet another success for the crew of the show in depicting a new, convincing alien world. This time the planet Alzarius, with its strange suns and beautiful vegetation and life forms, was the backdrop for a tale which went into the hidden depths of genetic inheritance and transmogrification, as well as touching upon vivisection and established science against new science.

Terrance Dicks' *State of Decay* was a little out of place, being a gothic exploration of the vampire theme, although this time with its roots firmly based in science. *Warrior's Gate* was an experiment which came off in retrospect, but was not successful at the time. Its theme was time, and it involved slavery and all kinds of alien motivations as well.

The Keeper of Traken had possibly the best thought-out of all the cultures shown in that season. It had a life all of its own and its ethos was brilliantly brought to bear through good acting and well-reasoned theory (see **DWM** issue 107 Fact File, Archives). *Logopolis* ended Tom Baker's reign on a high note with its use of a society which through its calculations keeps the very fabric of the universe together.

With the end of the fourth Doctor and the advent of the Peter Davison Time Lord, the emphasis once again began to shift away from the galactic explorations of the past.

THE DAVISON ERA

Davison kicked off in the alien mode with the adventure set on the planet of *Castrovalva,* which explored not only a more artistic side to alien nature but also sought to go into the concepts of recursion, just as *Logopolis* had explored entropy. The planet Deva Loka, homeworld of the *Kinda* was the only other story to go completely into the motivations and structure of an alien planet during the first Davison season, although the brief revelations about the nature of the Xeraphin in *Time-Flight* at least widened the perspective of the show slightly.

Christopher Bailey's script was a piece of inspired writing, multi-layered in a way not typical of *Doctor Who* – usually for obvious reasons. As it was, his whole venture into the concept of the great Wheel and the nature of good and evil was a refreshing change from the baddies and goodies of yesteryear. Equally, he explored the range and power of the mind in an uniquely direct way. His complete creation of a way of life rather overshone the more traditional ambitions of Terence Dudley's Urbankans, who (stuck within their spaceship) only wanted to take over the universe – again!

The start of Davison's second season was marked with the first of two further visits to Gallifrey. *Arc of Infinity* didn't work as it might have done, though perhaps part of the reason for this was that the Time Lords and their world were becoming a little over-exposed. *The Five Doctors* was less of a case of this, because it went into some exciting and previously unfathomed regions of the culture.

Christopher Bailey returned his Mara in the follow-up to *Kinda, Snakedance,* which this time came to us from the completely studio-bound planet of Manussa. As usual, he came up trumps with a realistic setting, especially as far as the aristocratic element was concerned, and a dramatic series of conflicts.

INVOLVEMENT

Terminus, set on a lazar colony, didn't really count as an alien world, although it did display the grimmer, less ornate side of intergalactic life. By the advent of *Enlightenment* it was back onto spaceships or Earth again until the intriguing and atmospheric *Frontios* arrived, mid-way through Davison's last season. Another Bidmead script, it showed us the unpleasant Tractaters, and was rare for its evocation of mood and for giving the viewer a sense of involvement in the society being paraded before their eyes. Sadly, the planet Sarn was less spectacular, partly because of the familiarity of the plot.

Peter Davison left the series in a masterful story by veteran Robert Holmes. *The Caves of Androzani* was a huge success, bringing back political machination and concerning the drug Spectrox, a life preserver. Characterisation was magnificent and the production lived up to its script.

The Twin Dilemma showed us the bleak Titan Three as well as the unpleasantly organic Jaconda, wherein ruled Mestor, leader of the Gastropods. The story had nice ideas, like the twins themselves, and it tried within its time limit to establish the Gastropods as something a little out of the ordinary, but sadly it didn't really gel. The best thing about it was the dramatically changed Doctor – a true alien if ever there was one.

BACK TO THE BEGINNINGS . .

The first season to feature the sixth Doctor has taken the show back towards its roots – in the travels around time and space. *Attack of the Cybermen* gave us another look at the planet Telos, still as cold and uninviting as ever, while the second story, *Vengeance On Varos,* really did achieve something in its portrayal of a cynical world whose core has long gone rotten – a world where video entertainment takes the form of torture and death, and where democracy is laughably abused. It also introduced us to the squirming form of Sil, who, as an opponent for the Doctor, is easily as worthy as those he has had to face in the past, be they Axons or Giant Robots, Daleks or Krynoids.

After going into space with *The Two Doctors,* Glen McCoy's script *Timelash* gave us Karfel. The society was well reasoned and the inmates of Karfel were interesting and amusing, if not the most deeply drawn portraits of men and women yet seen in the show. The Borad, too, was good fun and the whole affair had a ring of familiarity about it which goes back to the William Hartnell era and its studio-bound planets.

The planet Necros was the last alien world visited before the show's unexpected resting, and what an unpleasant dump it was, too. Writer Eric Saward made the most of his beautifully researched characters and placed them in a setting of morbidly sinister overtones, with the activities of Davros alternatively shocking and surprising.

Now, as we wait for the next season and its offerings, it is easy to attribute a great degree of the past success of the show to its varied and exciting alien worlds: here's to a lot more of them in the future! ◆

ARCHIVES

First shown: October, 1976

EPISODE ONE

The Doctor has been summoned to return to his own planet, Gallifrey. Leaving his long-time companion Sarah Jane Smith on Earth, he finds himself spiralling towards his home world. A strange hallucination haunts him. An assassination seems to play before his eyes – an assassination that has as its target the most important of all the Time Lords – the President. The Doctor is tortured by the image until the TARDIS makes its landing.

Almost immediately a siren begins to sound through the walkways of the Gallifreyan citadel, alerting the security system and bringing the Chancellery Guard pouring out from every direction. The Doctor has managed to land right inside the Capitol.

The TARDIS is rapidly surrounded by armed guards and Castellan Spandrell and Commander Hildred approach the time machine with a degree of amazement, because this model is now obsolete. The Doctor, hearing their assessment over the TARDIS scanner system, is still more annoyed to hear that his arrival was unauthorised and that he is to be arrested.

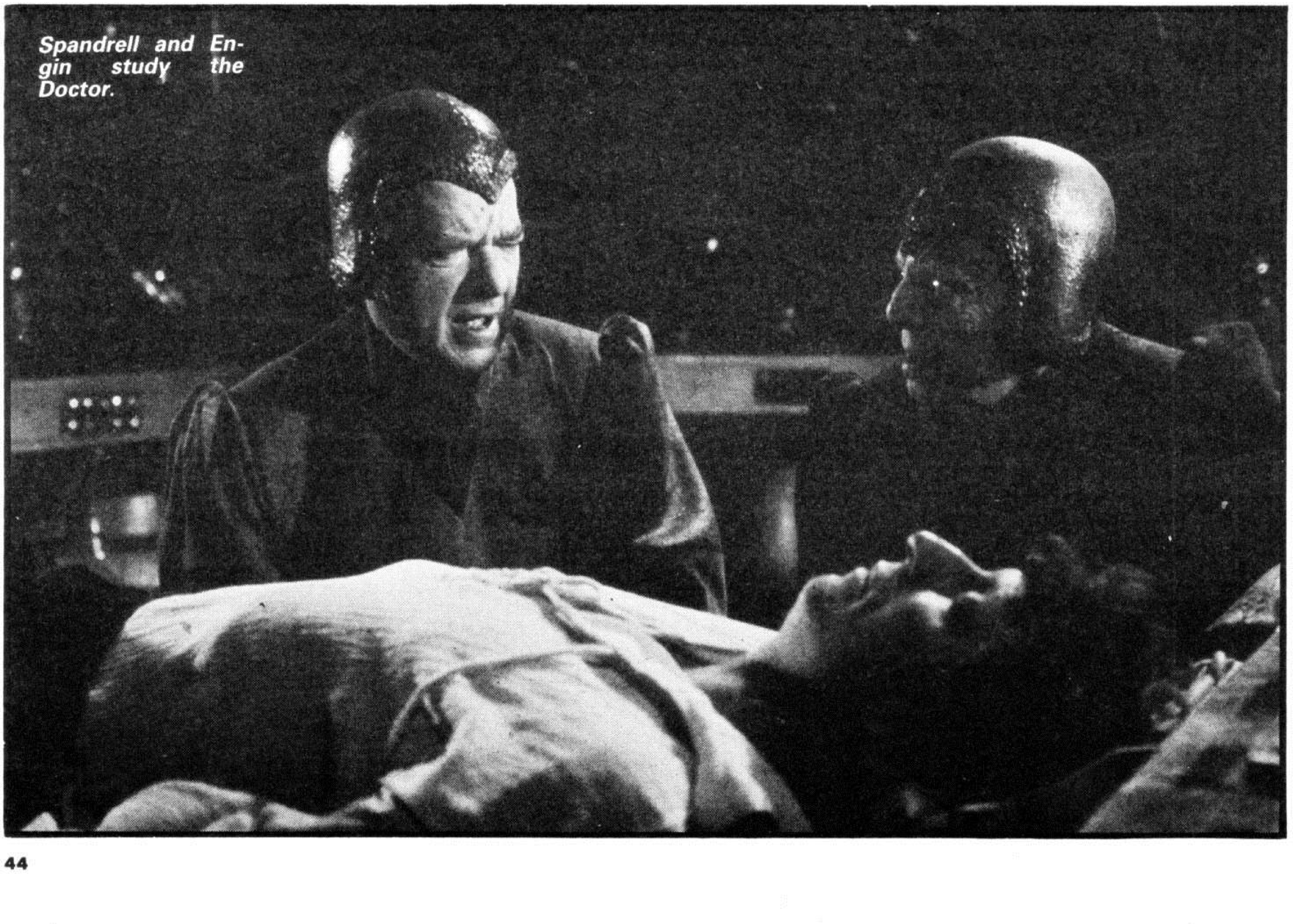
Spandrell, who is busy with Presidential resignation day, leaves Hildred to impound the machine and arrest the Doctor. This brings back the memory of the hallucination to the Doctor – he must warn the President.

Meanwhile Spandrell has made his way to the Archives Tower, actually a kind of giant computerised records system. There he is greeted by Co-ordinator Engin who prepares a booth for Spandrell to retrieve information about the type forty TARDIS currently operational. He finds out that this is the Doctor's machine and warns Hildred that his potential captive is a convicted criminal. Hildred lets his men set their guns to kill and asks for reinforcements.

In the TARDIS, the Doctor waits as Hildred and his guard let themselves into the console room. Once inside, Hildred is fooled into thinking that the Doctor is sitting in a deep chair with his back to him. Distracted, Hildred fails to stop the Doctor from creeping out of the TARDIS.

The Doctor runs down corridors and arrives at a service lift. Its door opens and the guard within raises his gun. There is a shot but it is the guard who falls. Spinning round, the Doctor catch-

The Deadly Assassin



Spandrell and Engin study the Doctor.

es a glimpse of a cowled figure disappearing into the shadows. Realising that the body will incriminate him further, the Doctor sends the lift on its way so that Hildred will think he has gone into the main tower.

Meanwhile, Spandrell is learning more about the Doctor – after his exile on Earth he was pardoned for his interference. Hildred arrives and reports his failure. He shows Spandrell the parchment that the Doctor left inside the TARDIS – it warns of the danger to the President's life. Its seal shows the Doctor to be a Prydonian renegade – the most important of all Time Lord chapters. Spandrell decides to refer the matter to Chancellor Goth. Elsewhere, the Doctor has slipped back to the TARDIS, where he is watched scornfully by the same cowled figure that appeared before.

Chancellor Goth agrees to Spandrell's request for extra guards to help find the Doctor, and accompanies Spandrell to take a look at the Doctor's TARDIS. Inside, the Doctor has tuned the scanner to a news channel reporting the Presidential resignation. It is being covered by a fatuous reporter called Runcible, who tries unsuccessfully to interview leading Chancellor Borusa about who the new President will be.

Spandrell has the TARDIS transducted into the Panopticon museum, where the Doctor emerges from his ship, now able to make his way in disguise into the ceremony. Unbeknown to him, deep beneath the Archive Tower, the cowled figure is busy instructing his accomplice that the Doctor has fallen into a trap and must die quickly. Using a tracer, Spandrell and Hildred have traced the Doctor to the museum and have detected his use of a disguise. Hildred goes to capture him, while Spandrell takes the Doctor's biographical capsule. Unfortunately for them, the Doctor has made his way into the chamber where the ceremony will take place. He spots that a supposed video camera is actually a laser gun. He rushes up to it and picks it up. A shot rings out and, as in his nightmare, the President falls dead to the floor.

EPISODE TWO

Hildred orders his guard to take the Doctor alive. He is caught and taken to detention. Borusa argues he must be carefully interrogated and tried but Goth disagrees, arguing that he should be executed at once as an example, before the next Presidential election in forty-eight hours. Spandrell goes to interrogate the Doctor, who tells him that he's been framed. He shot at the real assassin, he claims, and he points out that he tried to warn the President before the ceremony. Spandrell begins to believe him and tries to get Engin to help discover who might have been responsible for recalling the Doctor.

The Cardinals meet to begin the Doctor's trial, and Goth and Borusa argue for and against executing him. Goth says he is likely to be the new President and as it is a custom for new Presidents to pardon all political prisoners, he would be in the impossible position of pardoning his predecessor's murderer.

Thus, the Doctor must die before the election. The trial appears to be a short one and it is about to be summed up when they ask the Doctor for any last comment before sentence is passed. He stuns all present by putting himself forward as a candidate for the Presidency. He claims this under Article Seventeen of the Constitution, which gives candidates freedom. Borusa intervenes, despite objections, and confirms the validity of the Doctor's argument. The trial must now be postponed until after the election.

In the darkened chamber, the rotting figure tells his accomplice that the Doctor has to be destroyed before the Time Lords can be finished with forever. The Doctor has meanwhile proved that the sights on his laser were fixed – he couldn't have hit the President. Judging by the position of the Time Lords, it must have been one of the High Council. The Doctor says that the real assassin will be caught on the video recording of the proceedings and Spandrell sends him over to the Panopticon with Hildred.

Runcible is sent to retrieve the tape while Hildred, Spandrell and the Doctor find the laser mark made by the Doctor's shot. They hear a scream from Runcible and rush up to the video camera. He has discovered the mangled, miniaturised form of his technician inside the camera. The Doctor tells Spandrell that this is the trademark of his enemy, the Master, while Runcible is sent off to look at the tape. Shortly afterwards he returns – but the tapes are gone and he has been fatally stabbed.

The Doctor returns with his friend to the Archives Tower which houses the Matrix, a kind of communal brain containing the brain patterns of hundreds of dead Time Lords. The Master has used this to send a premonition of the assassination to the Doctor and by entering his mind in the Matrix, the Doctor says he may be able to track down the Master. With Engin's help he does so, arriving in a bleak, surrealistic nightmare world, composed of thoughts. If he dies in this world, he will die in the real world, too. Images attack him – a First World War soldier, a grotesque surgeon, a Samurai warrior. Finally, the Doctor finds himself trapped on a miniature railway line with an engine steaming full speed towards him.

EPISODE THREE

The Doctor escapes this nightmare only to greet others, all of which are the creation of the Master's mind. He is strafed by a bi-plane, injured and, having denied the reality of this world, recovers only to be told that in this world it is the Master who decides what is real and what is not. The injury reappears and the Doctor agrees to fight on his terms.

In the real world, Engin tells Spandrell that the Doctor's mind is about to engage in battle with another, hostile, mind. In the Master's chamber, there is another Time Lord who has been sent into the Matrix on his behalf to fight the Doctor, while a Guard stands watch, hypnotised by the evil Time Lord renegade.

Inside the Matrix, the Doctor heads for a jungle area. His opponent begins the hunt, dressed in khaki battledress, with his face covered. He takes off his pack, hides it, and moves off in pursuit of the Doctor, unaware that the Doctor is behind him. The Doctor rigs up a trap with a tripwire and hand grenade, while the Hunter laces the jungle drinking water with a phial of some evil substance. The Hunter just avoids falling for the Doctor's trap but is wounded all the same.

Monitoring this setback, the Master begins to make contingency plans, sending his hypnotised guard off to attack the Doctor's body while he continues to use his other Time Lord to attack his mind. The Doctor has avoided drinking the poisoned water, detecting dead fish on the surface. Instead he digs a hole and gaining water this way, moves off, closely tracked by the relentless Hunter. The Doctor then tries to ambush the Hunter using the remnants of the phial poison but the Hunter has the antidote. He also wounds the Doctor again, this time in the arm.

The Guard sent to destroy the Doctor's body is detected by Spandrell just in time and destroyed. Both opponents in the Matrix are near to death now. Finally, the Hunter catches up with the Doctor in a bog-like swamp and reveals himself to be the once noble Chancellor Goth. They embark on a fight to the death in the water. Gradually, Goth gains the upper hand. Slowly but surely the Doctor is being drowned.

EPISODE FOUR

The Doctor uses the last of his strength to fight back, and suddenly the whole nightmare world vanishes. The reason is that the Master, worried that his champion might lose, has now changed his tactics. His new plan is to try to kill the Doctor in the Matrix by overloading the neuron fields. Goth ▶

▶ realises this will kill him and he begs for mercy, only to be ignored. Engin frantically tries to get the Doctor out of the Matrix before the circuit overloads and kills him. This he manages to do, just before the Doctor is engulfed in a cataclysm of explosions. The Master, realising the Doctor has eluded him once again, injects himself with a hypodermic and leaves his dank chamber.

The Doctor, although exhausted, is able to explain the truth of the events. Spandrell summons the guards to help in the search for the Master, who they deduce is hiding in one of the disused service ducts below the Tower. They find their way to the grim chamber where there appears to be the Master's corpse, as well as a dying Goth. Goth explains his motives were those of power – he'd known that the President wasn't planning to name him as his successor. He also mentions that the Master has a Doomsday Plan, which he told Goth before he brought him to Gallifrey. The Doctor learns that the Master has now reached the last of his twelve regenerations.

In a council chamber, Cardinal Borusa is planning a cover-up for the whole affair. He decides to present Goth as the hero, killed tracking down the renegade Master who had returned to assassinate the President. Engin is shocked by this but agrees to compile (with the Doctor's help) a new biographical data coil for the Master, who stole the original.

Hildred and the guards search the Master's chamber and find the hypodermic. The Doctor is increasingly unconvinced that the Master has just meekly accepted death. He asks Engin how much energy would be needed to renew a Time Lord's regenerative cycle – the answer is colossal. The Doctor tries to connect this with the original plan, which involved Goth becoming President. He asks Engin exactly what the process of becoming President entails – he is told about the relics of Rassilon and of their significance.

The Doctor works out that these symbols – the Eye of Harmony, the Sash of Rassilon and the Great Key – all have functions other than the ceremonial. The Eye of Harmony is actually the inexhaustible energy source which Rassilon captured to power Gallifrey. The Doctor realises that the Master actually planned to steal all this power to enable him to regenerate. At this point, Spandrell arrives with the hypodermic. This contains a drug to induce the appearance of death – the Master is still alive.

Spandrell tells the Doctor that he'd sent Hildred to dispose of the Master's corpse. They rush off to the chamber. However, the Master has already revived and killed Hildred. There the Doctor, Spandrell and Engin confront him. The Master seizes the Sash of Rassilon, leaving the Doctor and Spandrell stunned, with the door blocked by a security barrier. The Sash is the way to control of the Eye of Harmony and all the Master needs to steal the energy is the Great Key. Once this Eye has been disrupted, Gallifrey will be destroyed and thousands of other worlds will be consumed in a chain reaction.

The Master has lost no time and has opened the lock leading to the Eye – Rassilon's star. Six coils link it with Gallifrey and the Master begins to unfasten them. The Doctor begins to escape in the only possible way – up a service shaft. As the Master unconnects the first coil, the balance of Gallifrey is already disturbed.

As the Master reaches the end of his task, the Doctor arrives in the chamber. By now, the Panopticon and the city are crumbling around them. Cracks begin to appear in the floor and there is a struggle. The Doctor manages to force the Master into one of the vast chasms. He reconnects the coils and Gallifrey is saved. The Doctor says goodbye to his old tutor Borusa who awards him nine out of ten for this effort.

Engin and Spandrell accompany him back to the TARDIS in the Panopticon museum. He warns before departing that the Master might not be dead. As his TARDIS dematerialises, there is another dematerialisation in the room. A grandfather clock fades before the horrified Engin and Spandrell, who realise this is the Master escaping in another TARDIS. He is free once more, and stronger too, after his contact with the Eye of Harmony. The Universe cannot yet be safe from the Master . . .

◆

THE DEADLY ASSASSIN starred **Tom Baker**, with guest stars **Peter Pratt, Bernard Horsfall** and **George Pravda.**

fact file

The Deadly Assassin started life as a series of conversations between then producer/script editor Philip Hinchcliffe and Robert Holmes as to what they could do, now that Elisabeth Sladen had decided to quit *Doctor Who.*

Hinchcliffe wanted to bring back the character of the Master in a physically transitional state so that the popular villain could be resurrected if desired by their successors. It was thought that, for the first time, a story would be attempted where there was no companion and where the Doctor was on his own. Leading into this, Holmes scripted the last scene of the previous adventure, *The Hand of Fear*, so that the Doctor would be summoned back to his own planet of Gallifrey.

The main plot was partially derived from the famous political thriller, *The Manchurian Candidate*, which fitted in with Holmes' own view of the way the Time Lords operated: "I was aware that the Time Lords had been responsible for quite a number of renegades and degenerates, and that they had condemned the Doctor to exile at the end of *The War Games* for interfering, even though they had sent him on all his missions! These double standards, I thought, could well be exploited. We also decided to feature the whole of episode three as a location-filmed nightmare for the Doctor, which meant writing the other episodes all for the studio. I think it all worked quite well."

Episode three is credited as the highest rated *Doctor Who* episode ever, unless one counts the figures for *City of Death* onwards, which were artificially inflated by the prolonged ITV strike. The four-part script, originally titled *The Dangerous Assassin,* was handed to veteran *Doctor Who* director David Maloney, with filming starting in the autumn of 1976.

The ceremonial robes of Gallifrey.

GOTHIC IMAGERY

Maloney continues the story: "My designer was again Roger Murray-Leach, who has since become the art director for hugely successful feature films like *Local Hero* and *The Killing Fields*. The whole production was a concept of gothic imagery that I worked out with him. The horse with the gas mask on was one of Roger's visuals. It rather fascinated him, this strange spectre of war. We filmed at the back of a country school near Reigate for some of it, and for the scene with the little aeroplane, we went to Booker airfield at High Wycombe. It was tremendously expensive; the hire of the plane, the costumes, the sets – everything."

The story was innovative as far as effects were concerned, an aspect which Maloney was especially keen on: "The freeze frame ending had just come in, so we were fond of using that. Also, the system of split screen video recording had finally reached us. We had this large hall set with different levels, and we put all the extras on the downstairs level first, and then moved them all upstairs. By splitting the screen and adding those two together, at least it looked a bit more expansive and better populated."

CHALLENGE

The costume worn by actor Peter Pratt in his role as the decaying Master was exceedingly uncomfortable, with the eye pieces a particular problem: "It was a great challenge for him, that costume, because he was really hidden beneath all that make up and costume, and for an actor, if you're hiding their faces, then you're taking away something of their skill and personality."

Other members of the cast included another of David Maloney's favourite actors, Bernard Horsfall, seen before in *The Mind Robber, The War Games* and *Planet of the Daleks* as the Chancellor. Angus Mackay played Borusa and later returned to the series as the Headmaster in 1983's *Mawdryn Undead*. George Pravda, seen previously in *The Enemy of the World*, was cast as Castellan Spandrell, while Hugh Walters played Runcible, a satirised figure based on television commentators of today. Walters came back to the show in *Revelation of the Daleks*. Peter Maycock from *Pyramids of Mars* was Solis and Michael Bilton made an appearance as a Time Lord.

When the story was first screened, it was greeted with a storm of protest from fans and public alike – albeit for different reasons. The fans didn't like the radically altered view of Gallifrey, which Holmes says was "a case of missing the wood for looking at the trees", since the changes were logical. The public furore was prompted by Mary Whitehouse, who objected to a lengthy drowning sequence. This said, the story was a huge success and was repeated, though with the drowning slightly edited. ◆

PSST...

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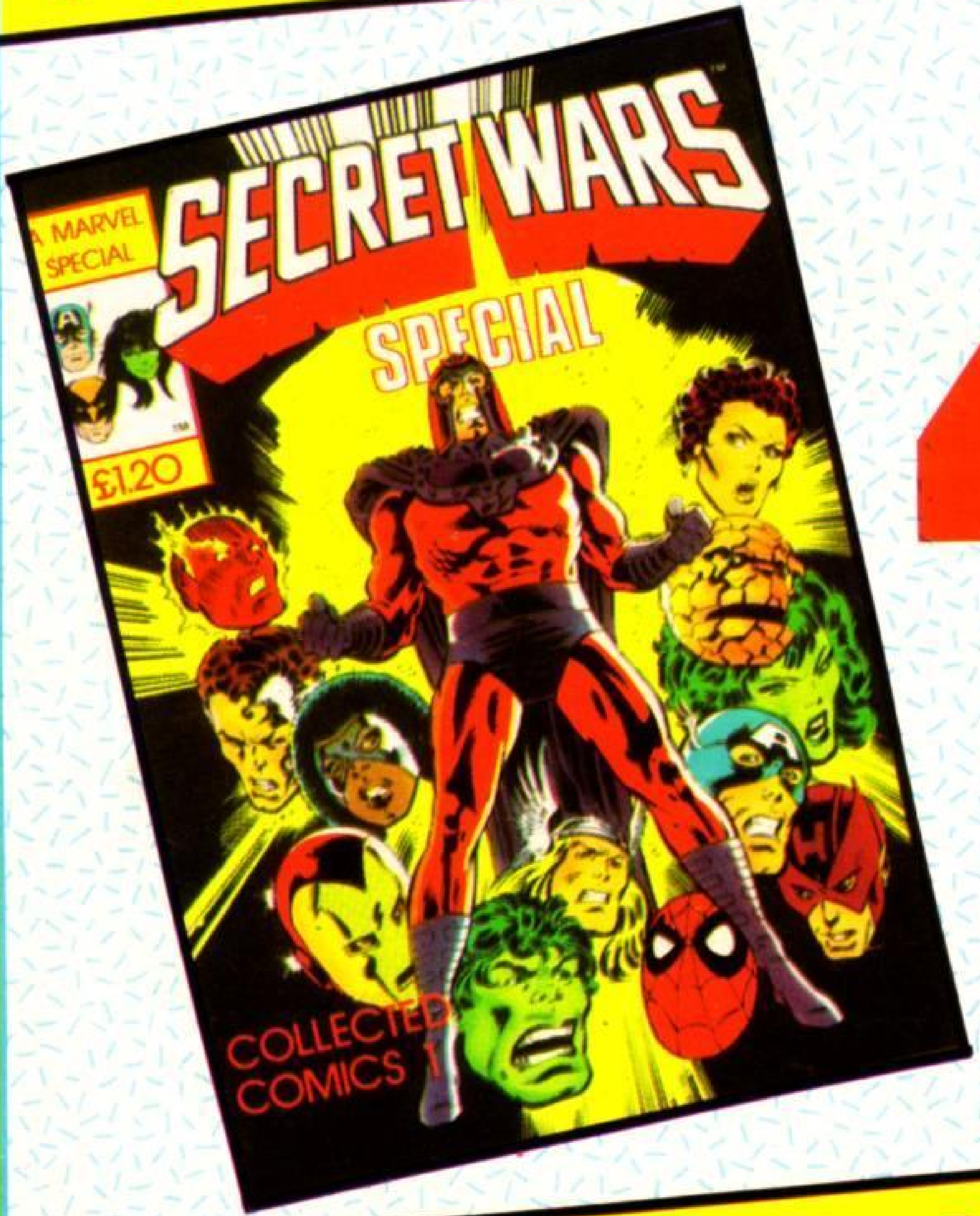
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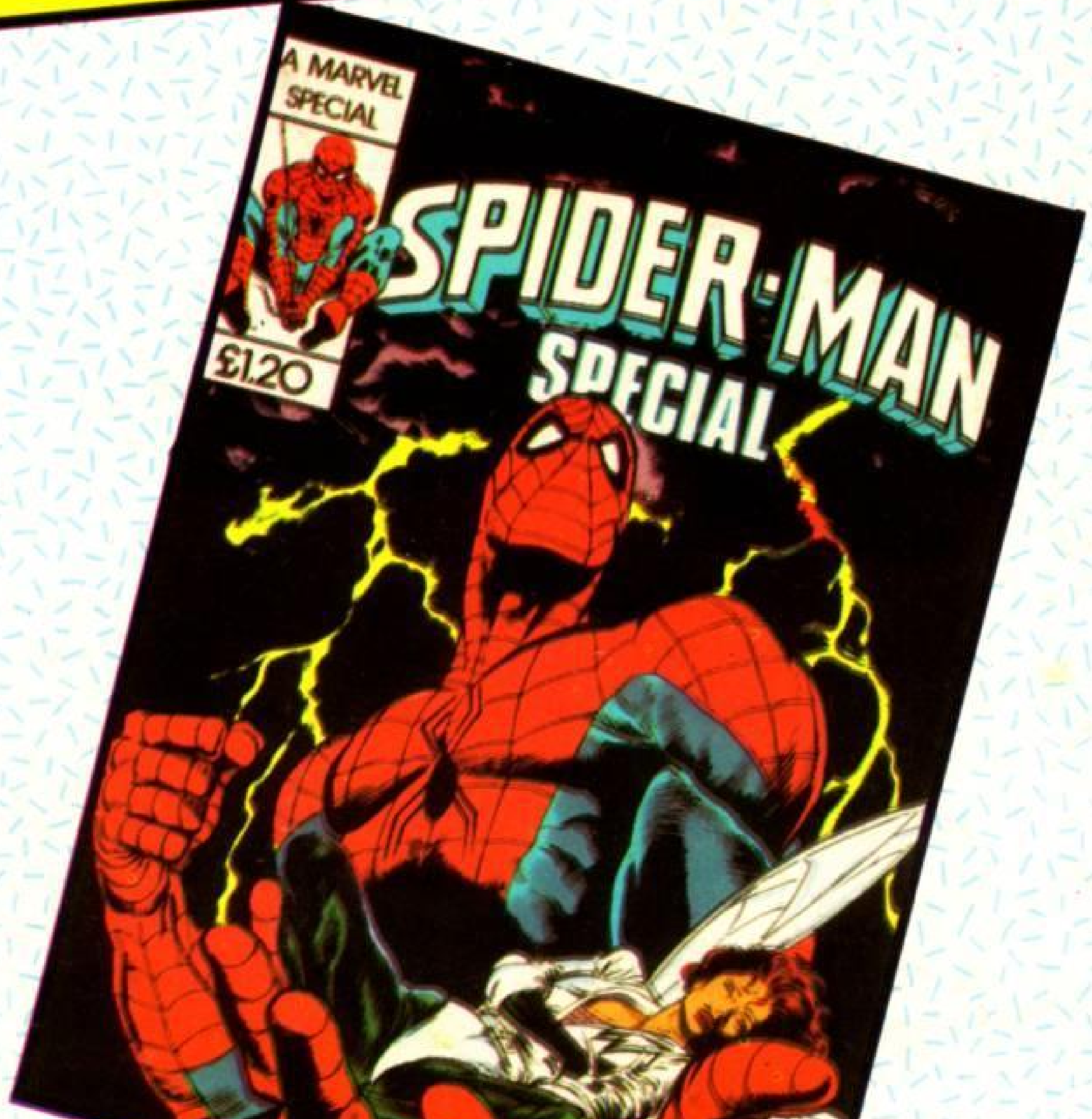
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